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The

ART DIGEST

THE NEWS AND OPINION OF THE ART WORLD



At the Piano:

Auguste Renoir

Lent by Durand-Ruel to Los Angeles' Important Impressionist Show. See Page 7.



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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Taylor Heads the Metropolitan

THE TRUSTEES of the Metropolitan Museum are to be heartily congratulated on their selection of Francis Henry Taylor to fill the directorship left vacant since the resignation of Herbert E. Winlock last year. Guided by their able president, George Blumenthal, they waited for the right man—and in the young, forthright and scholarly director of Worcester's museum they found what they sought.

Because he has the courage of his convictions, Mr. Taylor has been involved in several art controversies, but that is a trait that should work to his advantage in his position, for surely command of the great Metropolitan Museum is no place for a timid believer in what he is told.

Mr. Taylor, at the age of 36, has achieved an enviable record. His direction of the Worcester Museum, begun nine years ago, stands as a model of how to make a museum a living link between art and the people. Under him, Worcester participated with Princeton in the Antioch excavations and thereby claimed a treasure trove of late Classic and early Christian art. Drawing on this material, he organized in 1937 one of the great exhibitions of the decade, *Art of the Dark Ages*. Two years later he co-operated with Henri Marceau of the Philadelphia Museum in arranging the superb exhibition of Flemish painting. Mr. Taylor's acquisitions, both old and modern, bear the mark of quality distinction, and throughout the years he stressed the educational function of the museum—the basic plank of his platform—giving the people pleasure while he proselytized for better taste.

The Metropolitan's new director has little patience with mausoleums of art. In the December issue of *The Atlantic Monthly* he wrote: "The American Museum is after all, not an abandoned European palace, a solution for storing and classifying the accumulated national wealth of the past, but an American phenomenon, developed by the people, for the people, and of the people."

Speaking of the museum's failure to reach the man in the street, Mr. Taylor hit bedrock: "This is nobody's fault but our own. Instead of trying to interpret our contents, we have deliberately high-hatted him and called it scholarship. We have established a jargon of purity and arbitrary definition, employing words of common parlance such as 'form,' 'color,' 'design,' in an esoteric sense that makes him feel awkward when he realizes that he has no idea what we are talking about. We have wrapped him up in a cocoon of verbiage and cut-rate aestheticism . . . and then we curse him for a barbarian when he says 'he knows what he likes.'"

Under the Taylor regime we may not see the strange spectacle of the Museum of Modern Art displaying the masters of Renaissance Italy. Under Taylor, the Hearn Fund for living American art may become the sole responsibility of one capable head, and quality supercede quantity in its acquisitions, so that only the finest contemporary art will enter the nation's most important art museum. The Metropolitan has long needed an overhauling, particularly from the point of humanizing its role, and Mr. Taylor has all the qualifications needed, including vigor, human understanding and administrative wisdom.

1st February, 1940

Help the Finns

THE IMPRESSIVE EXHIBITION and "blind auction" of paintings given by American artists for civilian aid to war-torn Finland will continue at the Grand Central Art Galleries, Hotel Gotham, New York, until five o'clock on February 3. It is with the deepest sincerity that I urge my readers in the Metropolitan area to visit the galleries during these last three days and drop a bid in the "bid-box." Two objectives will be accomplished: you will give material encouragement to a brave little nation that is today the victim of brutal and inexcusable aggression; and you may acquire a quality work by a recognized artist at any price you care to pay.

It is to the lasting credit of the American artist, quick to react to suffering among his fellow men, that this exhibition has achieved such unqualified success. Through the unselfish generosity of 245 artists—conservative, progressive and radical—who gave their oils and watercolors, this gesture of sympathetic feeling was possible; through the co-operation of 19 leading dealers in American art, who underwrote every expense, it is possible for every dollar you pay to go direct to the Finns. The exhibition opened Jan. 22 with crowded galleries, and during the first hour 41 paintings received bids, ranging from \$5 to \$200.

From the press the morning after I would like to quote two opinions.

The *Daily Worker*: "The Finnish Relief Art Committee which has used all the high pressure methods known to get art galleries to co-operate with it, is not getting the works of progressive artists, who simply refuse to respond to the Hoover-inspired appeals which their galleries are forwarding to them."

Edward Alden Jewell in the *New York Times*: "Extremes fraternally meet, conservative work being exhibited along with examples much more radical. Much of the work is excellent. Artists have in many instances selected pictures that are thoroughly indicative of their bent. Sometimes a picture will seem less typical without being necessarily less attractive. And, since the work is so diversified, it may be deemed likely that the show contains something calculated to appeal to every taste."

These two quotes tell the story.

Our Curious Customs

ALL OF US—no matter our boasted broadmindedness—have our "pet peeves," things, trivial in themselves, that set our nerves on edge. Mine is the foolish custom of academic architects who, following the archaic alphabet cut on Trajan's monument in Rome, persist in substituting the letter V for the beautifully curved U on 20th century functional structures, such as museums, bridges, railroad stations, libraries, city halls and comfort stations. Every night when I leave the office for home I change trains at "Qveensborvgh Plaza" (classic for Queensborough), and so it is with unadulterated prejudice and pleasure that I quote this inspired editorial from the *Des Moines Register*:

"Pvblc bvildings are bvilt for the pvblc, not jvst for the limited nvbner of vnvsval persons who are not confvsed by the cvstom of svbstitvtng the letter V for the rovnvd-based letter in the inscriptions scvltptvred above the entrances.

"Most of vs, if we wvuld bvt admit the trvth, are pvzzed, at ovvr first casval glance, to vnderstand them. We mvst scrvtinize them carefvllv to be svre whether a strvctvre is a mvsevm or whether we have started through the door of a cvstoms hvse.

"Perhaps it's easier to cvt the straight lines of a V than to carve the cvrves of the less cvlvtvred letter, bvt we cvld endvre it if, on fvture constrvction of chvrches, vniversity stadvms, covrt hvses and other pvblc bvildings, the Vnited States avthorities and those of States, covnties, and mvncipalities wvuld retvrn to the vse of the letter pronvnced 'yov.'"

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THE READERS COMMENT

A Just Protest

SIR: I have been a reader of THE ART DIGEST for years and have always been interested in its policy—broadmindedness and fairness, especially in its resumés of contemporary exhibitions with quotations from art criticisms. The importance of such an agency is its impartiality, and should, if it is to be of value, be entirely unbiased. In your Jan. 15 issue an item appears which shows that its author was decidedly prejudiced. It is entitled: *Critics Cool Toward Sterne Murals*. In it the writer in order to reinforce his own position carefully chooses the unfavorable comments even from the critics he quotes, ignoring the favorable.

Don't you think that in all fairness to the public your reporter was duty bound to quote from the criticisms which were favorable? If he quoted at length Jerome Klein, who I understand is just a baby and didn't like Mr. Sterne's murals, why not balance it with some quotations from the enthusiastic review of Royal Cortissoz, the dean of critics. . . . Your public prefers to do a little digesting of its own. I must protest against this attempt to shove food down my throat, which your reporter evidently loves, but I find distinctly unpalatable.

—LOUISE STORM, New York City.

Ed.—Excerpts from Royal Cortissoz's review appear on page 21. Their omission from the Jan. 15 issue was indeed unfortunate.

In Defense of the Proletarian

SIR: I vigorously disagree with Peppino Mangravite's views in regard to the proletarian painters of America. I feel that it is a grave insult to refer to them as painters of the "vulgarian school." America breathes, America lives and America is because of the sweat of proletarian brows. Has Mr. Mangravite tramped through the swamps and hills of the South as Thomas Benton has done? Has he stood on the waterfront in San Francisco during a longshoremen strike? And has he sweated with the men who lived and died in the Metropolitan Aqueduct that brought water to Southern California as Rex Brandt and Barse Miller have done? Has he seen the America in the San Joaquin valley that Steinbeck saw in *Grapes of Wrath*? Let me tell Mr. Mangravite that the real America is not anemic men and atrophied women dancing in the moonlight. Surely the sophisticated painter paints his side of America, and it is one side, but let the proletarian paint his side of America, too.

—MABEL HUTCHINSON, Riverside, Cal.

Credit Goes to Zola

SIR: In your editorial on Ernest Lawson you say: "When Hunecker wrote of Lawson's 'palette of crushed jewels' he coined a telling description, such as critics seek but seldom find." The metaphor was certainly not "coined" by Hunecker, but by a French critic, Emile Zola, I believe, to describe the work of the great Monticelli some seventy years ago. It is quoted by Camille Mauclair in his book *The French Impressionists*, published in London in 1905 and in Paris long before that.

—GEORGE C. AULT, Woodstock, N. Y.

Frank F. Caspers; Business Manager, Joseph Luyber; Circulation Manager, Esther Jethro. Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscriptions: United States, \$3.00 per year; Canada, \$3.20; Foreign,

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The Art Digest

The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XIV

New York, N. Y., 1st February, 1940

No. 9



Self-Portrait: GEORGE GROSZ
Awarded Carol H. Beck Portrait Medal



Straw for the City's Horses: FRANCIS SPEIGHT
Awarded Jennie Sesnan Medal for Landscape

Dorothy Graftly Senses End of "Gloom Era" at Pennsylvania Annual

THAT BROAD CROSS-SECTION of American art production, known for 135 years as the annual national exhibition of paintings and sculpture at the Pennsylvania Academy of the Fine Arts, opened last week in Philadelphia and will continue until March 3. This year's show, the second under the progressive direction of Joseph T. Fraser, Jr., represents a particularly difficult task of jury pruning—in Philadelphia 2,500 works came before the jury and 100 were taken; in New York 1,600 were submitted and about 300 accepted. Fifty Philadelphians are represented in the roster that comprehends the entire nation.

Paintings were juried by Waldo Peirce (chairman), Francis Chapin, Stephen Etnier, George Harding and Richard Lahey, while sculpture passed before Adolph A. Weinman (chairman), Harry Rosin and Heinz Warneke.

The prizes, indicative of a liberal, middle-of-the road show, are all reproduced on this and the following page. The Temple Medal, for "the best picture in the show" (though many exhibits are ineligible), was awarded to Morris Kantor's *Lighthouse*, a canvas that last year won the third Clark prize at the Corcoran Biennial (reproduced in Nov. 1, 1938, ART DIGEST). To Francis Speight of Philadelphia went the Jennie Sesnan landscape medal for his sensitive and harmoniously colored *Straw for the City's Horses*, a bit of rural Pennsylvania scene. In direct contrast is Marsden Hartley's powerful marine, *End of the Hurricane, Lançs Island, Maine*, which captured the J. Henry Scheidt memorial prize for "the canvas judged to be of special importance in the exhibition."

George Grosz, whose departure from Ger-

many several years ago was America's gain, took the Carol H. Beck Medal for "the best portrait," with his finely textured *Self Portrait* (reproduced in June 1, 1939, ART DIGEST). The Widener Medal, the only award for sculpture, was voted to Carl L. Schmitz for his beautifully conceived relief, *Trade*.

Each year the Pennsylvania annual constitutes an excellent laboratory in which to study trends in American art, and each year clear-thinking Dorothy Graftly of the Philadelphia Record gives the show thoroughly considered examination as she puts her typing finger on those trends. This time Miss Graftly's decision is a happy one for those who are weary of looking at America through a knot-hole in the backyard fence.

"Gloom in American art is beginning to be dated," she writes with evident satisfaction. "The artists, themselves, are tiring of it, if one may judge by the trend" of the 135th Pennsylvania Academy Annual. In the entire show the critic found "only three 'Flights,' a purely imaginary one by Benton Spruance, with strong Blakish inference, a suggestion of European holocaust by Raymond Breinin, and of Sino-Japanese conflict by Eitaro Ishigaki. To the 'Flight' tally might be added William Gropper's *Spanish Landscape*; a study of jagged ruins." There is but one "Forgotten Man"—by Max Weber. "Pushing the European-flames theme in the background," wrote Miss Graftly, is George Grosz's *Self Portrait*, "a spirited, paint-active canvas."

Then the critic named a few pall-bearers for the era of gloom: "Several years ago—or was it just year before last?—when gloom in art reached its most fashionable best the Carnegie Institute's International gave a first honorable mention to Robert Philipp's rain drenched *Dust to Dust*, with its umbrella accented 20th century Greek chorus of black-

Trade: CARL L. SCHNITZ. George D. Widener Memorial Medal



1st February, 1940



End of the Hurricane: MARSDEN HARTLEY. Awarded J. H. Scheidt Prize

clad females weeping beside a country grave. Appearing now in the Academy's annual, the canvas seems to lay a wreath on a particular period in American choice of subject matter. And in the same category might be placed the wispy, weepy, emaciated male nude John Carroll titles *The Veil*; Arthur Osver's emaciated male nude aptly dubbed *Melancholy on the Roof*, and Bernard Kraus's *Old Couple*. "The period of gloom paralleled a period of preoccupation with angles and emaciations that sometimes led to Cubism, and sometimes to out-and-out distortion. And there too, American art taste is changing."

Real Blood in Their Veins

Curves are back, Miss Grafty finds. "Bodies are healthy and full-formed. Real blood runs in their veins, as if painters again relish rather than deprecate life. Ann Brockman's *Changing Costumes*, Gladys Rockmore Davis's *The Pink Shirt*, Jon Corbino's buxom and crowded *Harvest Festival*, and even Isabel Bishop's sensitive study of a young girl's head reflect a new optimism.

"Nor is it confined to the human form. The coal regions, erstwhile symbol of human misery, suddenly veer from scenes and characterizations favored by Gorky or Dostoevsky to a lyric paint rhapsody in Henry McCarter's *Coal Mine*.

"Artists are even forsaking social comment for such studio-bred canvases as Alexander Brook's fine study of a Negro woman against a rust brown drape, *Frogtown Lady*, and Fred-eric Taubes's *Girl With a Mandolin*."

With the lifting of the fog of gloom, Miss Grafty detected less fear of poetic subject matter. Among those who "dare to seek in nature emotional verities banished from American art by the recent overpowering wave of social consciousness," she included *The Rockies* by Arnold Blanch, *The Gorge of the Yellowstone* by Charles Child and *Changing Seasons* by Millard Sheets.

The cause of this retreat from the blues? The *Record's* critic writes: "Perhaps the actual outbreak of the war in the world has cleansed the feeling of pent-up outrage from the American art mind. Or is social comment today having its fling in the form of murals? Whatever the cause, venom seems absent from this year's paint pots."

Continues Miss Grafty: "A classical throw-

back, to be noted in sculpture as well as on canvas, motivates such paintings as the figure compositions of Cikovsky and Bernard Karfiol.

"Due to the tonal hanging, vivid canvases have been corralled in one or two galleries, while a few lend sparkle to the corridors. Abstract and semi-abstract compositions enliven the show, dealing sometimes with composites as in a rich color design by June Groff, sometimes in the sheer joy of juxtaposed pigments as in a canvas by Arthur B. Carles.

"But another type of composition is asserting itself. Neither an abstraction nor an essay in realism, it is rather a study in color harmonies derived from actual objects without accenting or repudiating them. Thus Yasuo Kuniyoshi's still-life achieves peculiar effectiveness."

Lurking behind the hard statistics that show about 400 exhibits accepted from approximately 4,100 submissions, Miss Grafty saw "an upward curve in the art mediocrity graph. Present-day coddling of Sunday and

pastime painters is beginning to have its effect, but it takes more than a brush, a paint tube, and a square of canvas to make a painter."

Grafty Reviews the Sculpture

Unlike so many critics who treat sculpture in national shows as an intruding stepchild, Miss Grafty, daughter of one of America's finest sculptors, gave the medium proportional representation—though her criticism was severely critical.

The sculpture section "gives one the feeling of having dipped more heavily into the past than into the present. There clings to it an inescapable atmosphere of the gentility that was rather than the virility we tell ourselves exists today."

To Miss Grafty its a "pleasant sort of reminiscence, that brings back some of the names that loomed large a quarter century ago—Sidney Waugh, Herbert A. MacNeil and Rudolph Evans, practising sculptors still, but dealing in polite female forms, a diluted Renaissance type of thing not so far removed from 'ladies days' at the good old Academy when nude plaster casts were draped decorously for the occasion."

The critic saw two trends in "the sculpture throwback" this year: "a slicking over of unmentionables being paralleled by design-conscious classicists. Take, for example, Edward McCartan's *Dionysus*, looking for all the world like a Greek cast, or Anthony de Francisci's *The Huntress*, one of those bits of modern classicism that end by being neither classic nor modern." Others mentioned by Miss Grafty as "more reminiscent than original" are Paul Manship, Carl A. Heber, Jr., Theodore Bararossa and John Angel.

"Turning from the imitators," she found that another group of sculptors "actually is searching for forms in keeping with contemporary life. Kenneth Washburn's laundress, she termed "a simple, signified statement of forms; while in *American Boy* and *American Girl*, Henry Kreis attempts the difficult problem of rendering sculptural present-day dress."

Simplification, Pro and Con

Then Miss Grafty warms up to her subject: "Simplification, for some years, has been the keynote of the modern bias. Many contemporary sculptors attempt its practice, but few understand it. Like de Francisci some try to

[Please turn to page 29]

Lighthouse: MORRIS KANTOR. Awarded the Temple Medal.





Monsieur Pertuiset, Lion Hunter: MANET
Lent by M. Knoedler & Co.



Cup of Coffee: PISSARRO (1881)
Lent by Art Institute of Chicago

Los Angeles Museum Dramatizes the Story of Impressionism

How, OUT OF THE CONFUSION of styles, revolts, and tendencies that gave a crazy-quilt pattern to mid-nineteenth century French art, there came one great single resolution—the sun-burst of Impressionism—is pictorially demonstrated in the exhibition on view at the Los Angeles Museum. The show, containing 85 well known and loved French masterpieces gathered from many collections by Roland J. McKinney, director, is one of the nation's most important exhibitions of the year. It continues until Feb. 28.

Though it was not evident before the 1860's just what the turmoil beneath the surface of art was eventually to produce, the turmoil itself seemed all pervading. There was the great revolt of Gros, Gericault, and Delacroix against the classicism of David—the Romantic Reaction. In England there were experiments in broken color by Constable; strange attempts in sun painting by Turner; an interest in pervading light in Bonington. Daumier, with his simple forms emerging from a penumbra of darkness was placing attention upon the commonplace. Corot with a genius for exact tone was "bathing" landscapes in light. The clear brilliance of Boudin and the fresh spontaneity of Jongkind were new notes. Artists were showing a new interest in the little Japanese prints of Utamaro, Hokusai and Hiroshige. In short, most of the continent's best artists were showing the effects of some new force working.

The new unrest flared up with greatest vehemence in the art of a group of young students at the Academy Glerye. Tapping the discoveries of all the foregoing manifestations these youngsters in their twenties and early thirties had painted so radically that the official Salon denied them a showing. That led to a history making event that is best and most graphically described in the early pages of R. H. Wilenski's monumental *Modern French Painters*, to be published in March by Reynal and Hitchcock. Writes Wilenski:

"In the spring of 1863 the Emperor Napoleon III paid a surprise and incognito visit to the Salon des Beaux Arts which was not yet open to the public though the pictures were hung. He went round the exhibition and

then asked to see the works rejected by the Jury. He was taken to a gallery where hundreds of pictures were stacked face inwards against the walls; porters were ordered to parade some before him; becoming impatient he turned some round himself; when he had seen a score or so he pronounced the rejected pictures 'quite as good' as those exhibited; and he asked for the Administration of the Beaux Arts to revise the verdicts. The Administration replied that the number of would-be artists had greatly increased in recent years and it was essential to dam the stream against this flood of individualities (*mettre une digue devant tant d'individualités*) and thus discourage these *êtres déclassés* who might otherwise become a *un danger sérieux pour la société*. Thereupon the Emperor gave a categorical order that all the rejected pictures should be shown in the Palais de l'Industrie in rooms adjacent to the official Salon; the Beaux Arts obeyed; and the artists were invited to leave their pictures for a Salon des Refusés. The Emperor had been moved to this action because numerous protests against the jury's rejections had appeared in the press and some artists with influence had persuaded friends at Court to bring the matter to his notice. Rumor had it that both the Emperor and Empress were glad of this chance to snub the pretentious de Nieuwerkerke, lover of the Princess Mathilde, who lived as Superintendent of the Beaux Arts and Director of the

Visitors to Vote

Alfred G. B. Steel, president of the Pennsylvania Academy, announces that the Academy is offering for the second time a popular prize of \$200 for the painting in the current Academy annual which receives the most votes. Last year Frederick Waugh was the winner, with Daniel Garber second. Another prize is offered for laymen, of \$50, for the best critical comment on any exhibit, the winner to be chosen by a committee headed by John Frederick Lewis, Jr. Besides the numerous prizes, several thousand dollars will go for purchases.

Imperial Museums, in a suite of seventeen rooms on the first floor of the Louvre and was ex officio responsible for the Salon."

The Salon des Refusés had Manet and Pissarro as exhibitors; and Monet, Renoir, Sisley, Bazille and Paul Cézanne—all of them art students—as its most interested visitors. Impressionism—a term applied derisively by hostile critics of the new art—was born with the Salon des Refusés. Manet's *Luncheon on the Grass* created a stormy controversy, but in its conception were the tenets of the Impressionists: the creed that art must be accidental, spontaneous, an exact transcription of what the eye had seen, translated through the means of broken color. Converts flocked to the new movement as the century drew into its last quarter; and Impressionism eventually came to the respectable position of inspiring a counter revolt—post Impressionism.

From the early, inspired days of Impressionism, Mr. McKinney has assembled a notable collection. Delacroix' *Interior of a Court Maroc*, from Durand-Ruel, and *Christ on Lake Gennesaret*, from the Metropolitan Museum demonstrate one of the early well springs. Daumier's *Laundress* from the Modern Museum; Corot's *Seine and Old Bridge, Limay, France*, from the museum's own collection, and his *L'Italianne*, lent by Edward G. Robinson; Millet's *Quarriers*, from the Toledo Museum; Courbet's *Beach in Brittany*, from the Chicago Art Institute, are other feeding rivulets. Others are Boudin's *Beach at Trouville*, a painting by Jongkind, and Japanese prints.

Of the impressionists themselves, the leader, Manet, is represented by six works including the *Portrait of Monsieur Pertuiset*, the *Lion Hunter*, lent by Knoedler's. Degas' early *Madame de Nittis*, from Durand-Ruel, and *Dancer in an Orange Skirt*, from the collection of Dikran G. Kelekian, are notable.

Renoir is represented by 17 canvases including *After the Bath* (Mr. and Mrs. Edward G. Robinson collection), *Musset Fishermen at Berneval*, the *Piano Lesson*, and *Gabrielle Reading* (Durand-Ruel); *Coco* (Valentine Gallery); *Nude* (Mr. and Mrs. Walter C. Arensberg collection).



Desnudo: FRANCISCO VIDAL

Art of Argentina Brought to Virginia

PROVIDING, in both efficient organization and in staging, a model for all subsequent Latin-American "good will" exhibitions, the Comprehensive Exhibition of the Art of Argentina opened on Jan. 18 at the Virginia Museum of Fine Arts, with a brilliant reception for the South-American republic's cultural and diplomatic emissaries that was in the true Virginia tradition of warmth and cordiality.

The show, comprising 236 paintings, sculptures and prints by 76 living Argentines, fully charts the state of art today in a country that has striking similarities and equally striking

differences with the United States of America.

Physically, Argentina is not unlike the United States, though it is one-third its size. Both nations are located in a temperate zone which extends from sub-tropic to cold climates. Both have vast central plains ideal for grazing and for grain crops. The climate of central Argentina from the lower reaches of the Gran Chaco to the pampas of Patagonia is the climate of the State of Kansas.

Argentina has its seaport metropolis—its New York—on the banks of the Rio de la Plata: beautiful, euphonious Buenos Aires.

Day of Races, Cordoba Mountains: ALFREDO GUIDO (Etching)



This is the second largest Latin city in the world, a city with broad avenues, numerous parks, schools, colleges, skyscrapers, and three subway lines; it bustles with a population of 2,317,755—18% of the nation's total.

Argentina, like the United States, is a republic, having won its own independence in 1810 from Spain, 34 years after Cornwallis surrendered America's.

Though its culture—language, religion, and traditions—is predominantly Spanish, Argentine, like the United States, has been swollen by European immigration until it is, now largely a conglomeration of many races. In the past hundred years the nation has expanded into wealth and prosperity and, again like its sister nation to the north, it has looked to Europe for its culture.

"Portraiture was the first of the fine arts to be practiced in either country," writes the Virginia director, Thomas C. Colt, Jr., in the catalogue. "This was followed by genre; and this in turn with the effects of study in the European ateliers. During the latter period there is little to distinguish Argentine art from that of the United States. But a change is taking place.

"Both countries are growing up. Both are turning away from subservience to Europe. And the artists are discovering their birth-right."

Argentina's birthright is one of richness and strength, characteristic in the best of the works in the present exhibition. The print group, in the opinion of Mr. Colt, Jr., is one of the strongest he has ever seen. Besides introducing several notable new mediums, such as the color process "monocopia," it achieves a rare vitality in the older process of etching. A typical example is the large *Day of Races—Cordoba Mountains* by Alfredo Guido, who is himself director of one of the most potent art influences in the nation—the National High School of Fine Arts. This print has already been purchased for the Virginia Museum by its president, Blythe W. Branch.

The Argentines are most advanced in their prints and most traditional and derivative in their sculpture. In oil painting the medial temper of Argentine art is maintained. A street scene, *Casas* by Onofrio A. Pacenza, is flooded with light and true in values (see Page 9).

There is sophistication of surrealism in some of the paintings, notably in the strong figure piece, *La Cautiva* by Raquel Forner. And testimony to the Indian heritage, in blood and traditions, in the northern part of Argentina is the view of *Dia de Elecciones en el Norte*, by Alfredo Gramajo Gutierrez. The influences of modern European art are in evidence here as in any exhibition in the United States: the School of Paris, seen in the solidly painted figure, *Desnudo* by Francisco Vidal; and the strong form and bland color of the Italian moderns exemplified in *La Escalera* by Raul Soldi. In the biographies of the different artists the close ties with Italy in artists' training and patronage is noticeable. The Spanish influence that is to be expected in Argentine art accounts for several of the outstanding works, including the view of hilly *El Ambrojal* by Antonio Pedone—Grecoesque in movement.

"The galleries abound in canvases of strength and freshness and most of all, rich and controlled color, painted in many cases freely and well," writes the *Richmond Times-Dispatch* critic, Margaret Leonard. "Phantom moods of nature, varying aspects of streets and people, character portraits and opulent, beautiful nudes, pictures bold and coarse and compelling and others delicate and imaginative offer a variety to regale every one's taste."

Which is what every healthy, peaceful nation should produce.

Carnegie to Survey American Painting

FOR THE SECOND TIME since the founding of the Carnegie Institute, its famous international exhibitions have been halted by war in Europe. Replacing the 1940 International will be a "Survey of American Painting" exhibition which will open on Oct. 17, official Founders' Day of the Institute, and continue through Dec. 8.

The American show, which was recommended to the Trustees by Director Homer Saint-Gaudens, will, according to the officials, "rehearse the work of American artists from the earliest times to the present day." Three hundred carefully selected and representative canvases will bring to Pittsburgh a skeletal cross section of the visual arts since their first appearance during Colonial days.

Approximately 100 paintings will represent the period of 1730 to 1880. This section will begin with John Hesselius, John Smibert and Robert Feke, take up the English tradition as set forth by West and Copley, and then picture the period of Stuart, Sully and Trumbull as portrait painters and men like Mount and Bingham, painters of genre, and Church and Cole, creators of grandiose landscapes.

Another group of 100 canvases will recreate the period extending from 1880 to 1920. Stars of this section will be Whistler and Sargent, who gained international prominence, and Homer and Eakins, who became focal points in a wave of growing American art consciousness that in time witnessed the upheaval in the National Academy, an upheaval that produced the Society of American Artists with the help of such men as Thayer, La Farge, Twachtman, and Henri. The historic "Eight of 1908" also figure largely in this section.

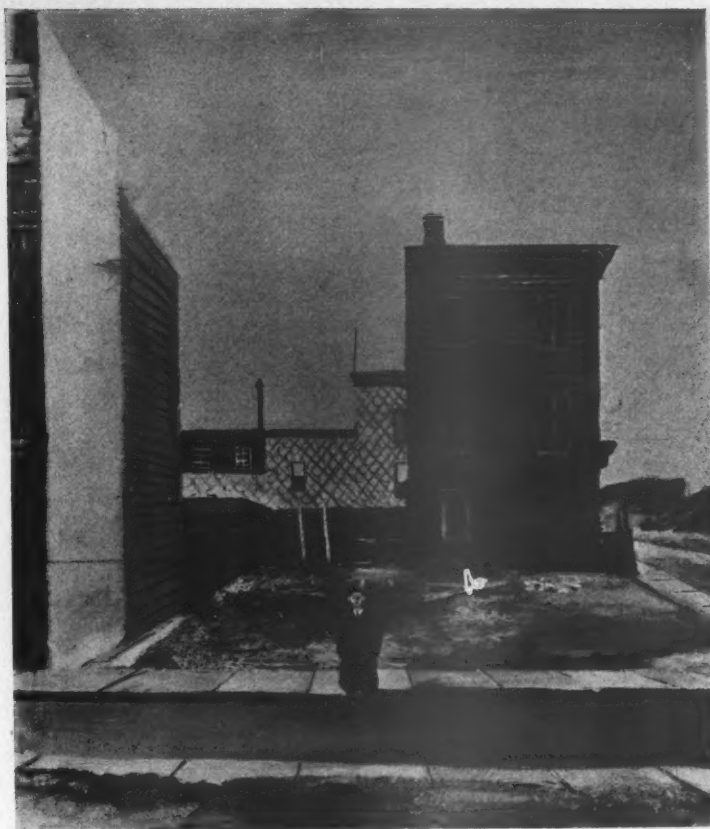
The final division of 100 canvases will cover the years from 1920 to 1940, with conservatives, progressives and radicals represented by their most notable canvases.

"In this exhibition, as in the International," reports John O'Connor, Jr., assistant director of the Institute, "the plan will be, not to promote a school of art or to attempt to indicate that one artist is good and another bad, but to set forth in as unprejudiced a way as possible the history of the art of painting in the United States."

Casas: ONOFRIO A. PACENZA. Included in *Art of Argentina Exhibition at the Virginia Museum* (See Page 8).



1st February, 1940



City Limits: LOUIS BOUCHÉ

Bouche, More Colorful, Shows Late Work

BLUE SKIES above and a clean-washed, beige-colored world below are depicted in a group of recent canvases by Louis Bouché on view until Feb. 17 at the Kraushaar Galleries, New York. There are 26 landscapes, still lifes and figure pieces representing the artist's progress since his last show at the same galleries in 1936.

The new Bouché oils are brighter in outlook than those he was doing several years ago after his Guggenheim fellowship, and in color they recapture the tone of the artist's earlier

work, yet without its frivolity. Sobriety with intensity governs the bulk of his new subjects.

For landscapes, Bouché prefers the far limits of a metropolitan area, and that American phenomenon, a broken down real-estate development. Under a strong, high-noon light, cleansed of the gray impurities that mark the more conscious social protest artists, Bouché contrives careful subtle compositions in such canvases as *City Limits*, and a group of Long Island views. In the exceedingly prosaic view of an Astoria, Long Island, marble quarry the artist has built a subtly composed painting out of the rigging of overhead derrick and a pile of marble. Several beach scenes are in the same sunny key of blue and cream, with passages of sharp and intense reds and greens. The still lifes are often more richly woven pictures, especially one of a vase of flowers and a cloth. In the nudes, of which there are several present, Bouché again uses deeper color. The largest painting in the show is an interior of a stateroom, *Kungsholm Cruise*, showing two girls looking out the porthole of their departing ship, their luggage not yet unpacked.

Bouché displays a welcome freedom in such picture making—taking unexpected subjects solely for their possibilities in form and color. His *Murder on the Landing*, probably for this reason, lacks any deep tragic connotations and turns up instead as a good painting.

Etnier Sells 15 Exhibits

The Stephen Etnier show at the Milch Galleries proved to be one of the most successful in New York this season, 15 canvases having been sold. The exhibition has been extended to Feb. 3, when there will be placed on display watercolors by a new-comer, Robert Carson, to run through Feb. 22.



*Two Russian Singers: ERNST BARLACH (1870-1938)
Porcelain Lent by Betty Landers*



*Tana: ALEXANDER BROOK
Lent by Mrs. Robert Caples*

Vital San Francisco Museum Presents "The Art People Live With"

A FIFTH ANNIVERSARY EXHIBITION dramatizing the conception of those directing the San Francisco Museum of Art—"the museum's constant preoccupation with art of today in its full diversity, and the fact that all the museum is and does is rooted intimately in the lives of the people of this community"—has brought a concentration of several hundred modern paintings away from the walls of Bay Region homes and institutions and into galleries of the museum.

There are 350 works representing nearly every important late 19th century and 20th century artist on display until Feb. 5. And each one of the works is locally owned—lent from 70 private collections.

"Such an exhibition, predominantly from homes," Dr. Grace L. McCann Morley, the director, observes in the catalogue foreword, "has a special character. It is not the art of museums—impersonal and remote—though it bears the familiar and well known names, and much of it will undoubtedly eventually find its way into public galleries. It is the art people live with, the art that enriches their daily experience, and so, even in this exhibition, torn from its domestic context for a little while, it preserves something of the warm and intimate associations that the owners have for it. The lenders have not chosen these works because they represent an artist or a period, but because they have some direct message and attraction for the individual.

"Interestingly enough, the sum of different tastes, even in so limited a community, is a truly representative survey of the contemporary field. The French School and the School of Paris are most liberally represented. French influence and taste have always been strong in San Francisco, and account for this preference even more than the vogue French art has enjoyed. More recently the contemporary German artists, now ignored or proscribed in their own country, and various other Europeans who are leaders of the new movements, have become known here and are found in especially fine and important examples. Americans are well represented. They would indeed constitute a predominant part of the exhibition if work by Bay Region artists owned here were included."

These latter works, paintings by artists

living, working and associated with Northern California, have been purposely omitted since there is prospect of a later exhibition dramatizing the Bay Region's patronage of its own.

In her foreword Dr. Morley speaks of the growing problem of getting collectors to part with their paintings, of persuading them to lend works from their homes for an extended period of time. "This," she adds, "is a natural reluctance—the very measure of the esteem and value in which they hold the art they own." It might be added that it is also an indication of the fact that not all art collectors—only a minority, perhaps—are motivated in collecting activity by mere prestige.

The catalogue to the huge show, which in scope rivals the Modern Museum's show of "Art in Our Time," contains a profuse number of illustrations, together with brief, pertinent comments about each of the artists. The exhibit opens with 19th century art of "The Forerunners." Cézanne (Bay Region

owns a fine one), Degas, Renoir, Monet, Van Gogh, etc., providing a prelude to the main part of the show.

The contemporary section contains work from all the myriad movements of modern European art—cubist, purist, fauve, dada, surrealist, Blue Rider, Die Brücke, and others—together with a wide choice of Americans and Mexicans.

Of five leading luminaries of the French contemporary school there are several paintings to represent each: eight Picassos, five Derains, nine Matisse's, four Rouaults and two Braques. A large number of other French artists, equally familiar, are present: Christian Bérard, Pierre Bonnard, Charles Despiau, Raoul Dufy, the late Juan Gris, Fougère.

The Germans are well represented, especially Carl Hofer with a block of ten canvases, and Ernst Barlach, Max Beckmann, Lovis Corinth, Erich Heckel, Georg Kolbe and others. The Austrian, Kokoschka; the Swiss, Paul Klee; the Russians, Marc Chagall and Kandinsky, are present; and among the Mexicans are Rivera, Orozco and Charlot.

Among the many Americans in the show are John Marin, Georgia O'Keeffe, Archipenko, George Bellows, Alexander Brook (5), Edward Bruce, Charles Burchfield, John Carroll, Francis Chapin, Millard Sheets, William Zorach, John Ferren, George Grosz (8), Edward Hopper, Yasuo Kuniyoshi, Jonas Lie, Paul Manship, Eugene Speicher, Maurice Sterne, Frederic Taubes, Morris Kantor, Charles Demuth, Boris Deutsch and Alfeo Faggi.

Birds and Beasts

Cornelia Van A. Chapin, prominent American sculptor, is showing, from Feb. 4 to 29, a large selection of her work at the Whyte Gallery in Washington, D. C. Demonstrating the versatility and craftsmanship of Miss Chapin are ten direct carvings of animals, two reliefs and numerous wood carvings, colored drawings and encaustic paintings.

The sculptor uses animals almost exclusively as her subject. Utilizing the inherent qualities of her material—granite, marble or wood—she infuses the finished pieces with living personality. Planes are simplified, as are forms, and all are enclosed in a compact outline.

The Art Digest



*Woman in Red: CHAIM SOUTINE
Lent by Mr. & Mrs. Gardner Dailey*

Martial Music

In 1934, when peace ruled the Western world, Anita Weschler displayed an uncanny prescience in beginning a sculptural composition titled *Martial Music*. Unsatisfied with her group she destroyed it, but two years later, with the sound of machine guns in Spain heralding the fulfillment of her premonition, she again took up her project. Completed in 1937, the series, numbering seven groups, is on display in the Robinson Galleries in New York, until Feb. 3.

The series, writes Miss Weschler in the foreword, "represents the emotional impact of successive stages or phases in a warring world." The first group, *Turmoil* (reproduced in April 15, 1937, *ART DIGEST*), "is the war of man against man . . . the clash of ideas, groups and individuals that precedes actual combat." It is, like the following groups, compactly designed, the figures fitted tightly together and reduced in form to essential masses. Angular planes predominate, heightening the effect of brute force and the stiff rhythm of military music.

The second set of figures is *The Family*. Apprehension darkens their features and their bearing is one of alarm as they hear, growing louder and louder, the sinister drum-beats of wartime rhythms. Next in order is *The Volunteer*, described by the sculptor as "a born fighter, or else the incurable romantic," and then *Air Raid* (reproduced in April 15, 1938, *ART DIGEST*). Huddled together, the civilian victims peer fearfully into the sky and try to shield each other.

In logical sequence comes *Drafted*, in which a number of soldiers march machine-like to the multi-motifed unit *Shrapnel*, *Starvation*, *Bacteria* and *Gas*. Termination of the series, and final goal of the adamant martial music, is *Spoils*.

Edward Alden Jewell of the *Times*, who considered the key-piece *Drafted* the best of the seven subjects, asked a question: "Is it possible that Anita Weschler might have evolved a stronger plasticity had she worked more toward relief, less heavily in the round? I wondered studying these groups and mean to think the problem through if I can; for it is patent that we have here to deal with the work of a serious and genuine sculptor."

Said Carlyle Burrows in the *Herald Tribune*: "The volunteer saying his farewell, the four horsemen of modern war—shrapnel, starvation, bacteria and gas—are two concepts seriously aimed at laying a new foundation for interpretive sculpture."

China to Arizona

Decidedly world-wide in flavor is the "China to Arizona" exhibition of watercolors by Ben Silbert, on view through Feb. 10 at the Marie Sterner Galleries. Silbert, who has painted in most sections of the globe, has brought to his show views of the Great Wall of China, the rice fields of Bali, fallen trees of Arizona and Maine scenes. Quickly brushed and catching only the essential details, the Silbert exhibits portray also the grace of *Vai Vai*, *Samoan Dancer*, a *Bali Girl Carrying Offering* and a *Hawaiian Girl*.

Of topical interest are the displays which Silbert painted last year in Finland. These works are imbued with the intense quiet and the clean expanse of the nation now struggling for existence. The artist's admiration for hospitable Finland led him to donate a group from this series to a benefit auction last month at the Knoedler Galleries. The sale, which was conducted by ex-President Hoover and Actress Gertrude Lawrence, netted \$3,315, all of which went to the Finnish Fund.

1st February, 1940



Two Men: EASTMAN JOHNSON. Lent by Metropolitan Museum

Eastman Johnson Re-Appraised in Brooklyn

IT IS AN ERA OF RE-APPRAISALS in American art, and the latest of the nation's near-forgotten artists to come before the courts of public review is Eastman Johnson, who lived from 1824 to 1906.

Though his senior, Johnson was contemporary with Winslow Homer, and while it is certain that the former will not take high rank beside the latter, the current comprehensive exhibition of his work at the Brooklyn Museum is already serving to re-establish an honorable position for Eastman Johnson. Among the 100 paintings and many drawings there are enough good works in the opinion of the curator, John I. H. Baur, "to entitle him to a place in the growing gallery of America's old masters."

The show was assembled by Mr. Baur after long months of preparatory research, the fruits of which have been permanently embodied in a superb catalogue. This book contains a list of 400 known works by Eastman Johnson, an excellent biography and many illustrations.

Eastman Johnson has been known mainly as a genre painter, one steeped heavily in sentiment and down-on-the-farm nostalgia. He

has been known as the creator of the *Old Kentucky Home*, in the Stuart Collection of the New York Public Library; as the painter of the *Corn-Husking Bee* in the Art Institute of Chicago, which was made into a Currier & Ives litho; as the painter of the Layton Gallery's *Old Stage Coach* and the Metropolitan Museum's curiously real *Two Men*, a large canvas showing two substantial citizens conversing amid a General Grant era interior.

Johnson has not been remembered however as a prolific painter of portraits (albeit for reasons economic) of which at least one, his head of *Grover Cleveland*, is an outstanding work; nor has he been remembered for several genre works which approach a higher aesthetic, as exemplified in his *Little Convalescent*, an utterly realistic picture, despite all anecdote. Nor has the kinship between Johnson and Homer, especially in their apparently independent use of sunlight and atmosphere, been clarified before, as it is by Mr. Baur in his catalogue.

"In the end we are bound, I think," Edward Alden Jewell writes in the *Times*, "to regard Eastman Johnson's as an individual talent, rewarding in its own right and fully expressed within the modest ambit of his endeavor."

Speaking of the kinship of Johnson and Homer, Royal Cortissoz of the *Herald Tribune* wrote: "Why has the fame of the younger man [Homer] so far exceeded that of the older one? It was because Winslow Homer had the richer genius, was possessed of a greater creative force. But Johnson is no negligible figure in the annals of American art. He had originality and he had an ability which is sharply brought out by the present exhibition. It is especially interesting to observe that his work does not 'date.'"

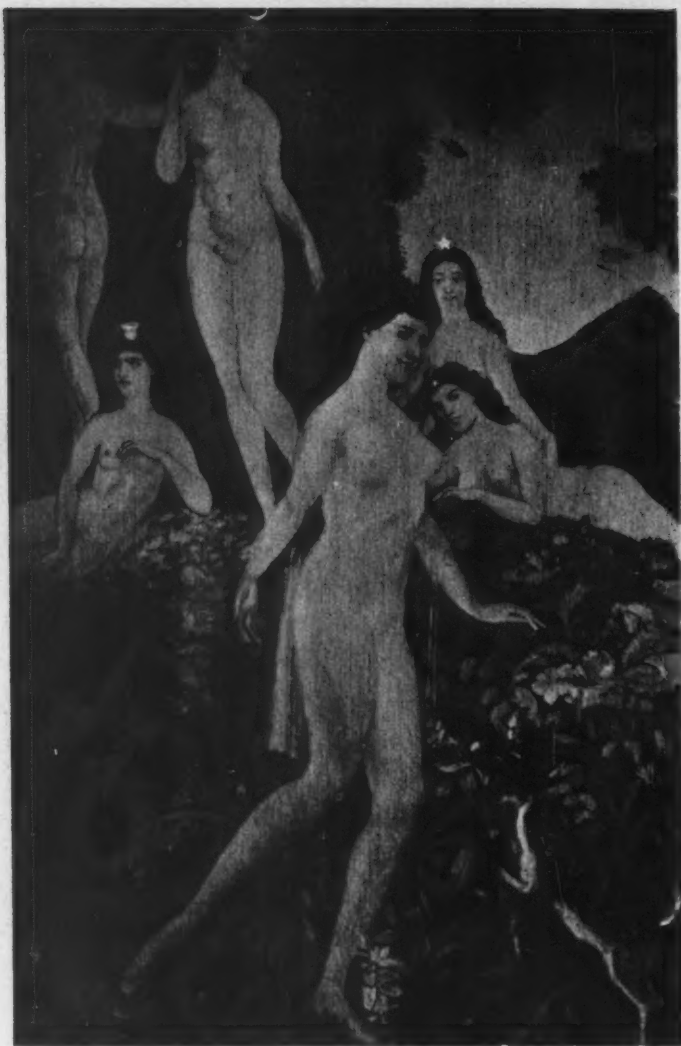
William Fisher Exhibits

Among the "aid Finland" art shows now on view in New York is the February exhibition of American landscapes by William Fisher at the Eighth Street Gallery. Distinctly rural in flavor, the show comprises strongly painted views of country stores, picturesque villages, farm houses, and hills and valleys, the latter under the varying mantles of the seasons.

The artist and the gallery are contributing 10% of all receipts to Finnish relief.



Little Convalescent: EASTMAN JOHNSON
Lent by F. Pearl & Elizabeth Browning



Olympia: ARTHUR B. DAVIES

Visions of Davies Seen in New York Show

THE FERARGIL GALLERIES are, until Feb. 10, a sanctuary for the art of Arthur B. Davies. The canvases of this poet in paint impart to the exhibition room a quiet and a peace, nostalgically reminiscent of a past age, that add deeper meaning to the designation "sanctuary." It is an art described by F. Newlin Price, the galleries' director, as "personal as the haunting beauty of Poe's poetry or Walt Whitman. It uplifts with delight, mystery, passion, destiny; lives in the eyes of the heart, an image unforgettable."

Though calm detachment is the keynote, there is no monotony in the show. Davies is seen in his early days painting figures in the low keys made hauntingly powerful by Ryder, and later, in the carefully drawn, harmoniously colored tones associated with Degas. But even in these it is the Davies personality that dominates, as it does also in his later compositional experiments with cubism and abstraction, all of which are represented in the show.

The grammar Davies formulated to express his visions was compounded mostly of figures, lithe and graceful, which he formed into aesthetic sentences marked by flowing ease and haunting overtones. *Balance of the Golden Scales*, which was recently in the Sullivan collection, is such a visual statement. Its mel-low golden tones and indefinitely graceful fig-

ures constitute a vision evoked out of the mists of a reverie. In the same vein is *Olympia*, reproduced above, which states a theme around which the artist painted many variations.

In a completely different mood is the startling *Mask of the Muse*, a dramatic close-up of an Olympian face. Adding variety to the show and representing Davies' restless inventiveness are a series of bronzes and a tapestry decoration woven after his designs.

The exhibits, most of which are from the Price collection, form a stenographic report of the career of an artist who, besides achieving fame as a painter, exerted wide influence on American art taste through the Armory Show, of which he was one of the principal organizers, and through his counseling of some of this country's most prominent pioneer collectors of modern art.

Georgia Wilkins, Patron

It is with pride that the Southern States Art League announces the name of its only "patron member"—contributing \$100 annually to the "cause" from a Southern state. It is Miss Georgia Wilkins of Columbus, Georgia. For the past five years Samuel H. Kress of New York had been the only patron member. Henry R. Crawford, also of Columbus, is a new sponsor member, contributing \$50.

To Help Finland

HEREWITH is the final list of artists (in addition to those listed on page 10 of the last issue), who have given oils and watercolors for the "blind auction" and exhibition which is being held through Feb. 3 at the Grand Central Art Galleries, Hotel Gotham, New York, for the benefit of Herbert Hoover's National Committee on Finnish Relief. All pictures will go to the highest bidders, no matter the price, and the gross proceeds will go to Finland for civilian relief. The artists:

William Waltemuth, Paul Lewis Clemens, Paul Westcott, Donald M. Campbell, Donald Mattison, E. J. Babcock, Leon Kroll, Paul Rohland, Eloy Wedin, Sue May Gill, Y. E. Soderberg, Harry Herings, Julius Delbos, Robert N. Blair, Harwood Steiger, Doris Rosenthal, Francis Speight, Frederic Taubes, Martha Crocker, Alfred Kraemer, Helen Stotesbury, Jay Weaver, Margery Ryerson, Agnes M. Richmond, H. B. Tschudy, Charles A. Aiken.

Alice Judson, Charles Hovey Pepper, Marjorie Bishop, Tosca Olinisky, A. Sheldon Pennoyer, William Maclean, Elizabeth Price, Francis Newton, Carl Nordell, Harriette G. Miles, Russell Cowles, Jo. N. Hopper, Esther Williams, Guy Pene duBois, William C. McNulty, G. Wright, Gordon Howe, Edward Dufner, Charles S. Chapman, Edith Bry, John Stenvall, George C. Ault, Anne Goldthwaite, Helen Reed Whitney, Samuel Halpert.

Rainey Bennett, Edmund Lewandowski, Nils Hogner, Harrison Cady, Peppino Mangravite, N. S. Clinedinst, Lucia Mira, Max Kuehne, Robert Strong Woodward, John Pike, Bianca Todd, M. P. Lynch, Annie Lovick, Irwin Hoffman, Carol Dudley, Prentiss Taylor, Walt Killiam, Paul Mommer, Gunvor Bull-Tellman, Virginia Adolph, Helen Lane Bower, Charles K. Jahnke, Charlotte Livingston, Angus McNaughton, Therese Woodleaf Kessel, Hobson Pittman.

Frank Mechau, Olin Dows, Lee Townsend, Jo Mielziner, George D. Ivy, Alfreda Storm, H. E. Ogden Campbell, Stanley Wood, Paul Gattuso, Eleanor King Salley, Vera Andrus, T. Oberlund, Joseph Barber, Mary Tyson, Colton Waugh, Renee Lahm, Waldo Peirce, Margit Varga, Alzira Peirce, Vincent Drennan, Carl Buck, Doris Caesar, Gertrude Schweitzer, Walter Tittle, Robert Bruce Meyer, Hardie Gramatky, Clarence Carter, Felix Tavi.

Helen Sawyer, M. E. Welch, R. Mahler, Isabel Whitney, George Renouard, Robert Zoeller, Charlotte Blass, Elizabeth E. Case, Franklin Watkins, Peggy Bacon, Rudolf Novelli, Karl Anderson, Lesley Crawford, Molly Hand, E. C. Cozzens, L. H. Nash, Eva Rappleye, James Stanford Hulme, Page Cary, David Stewart, Trygve Hammer, Anna G. Morse, Henry Lee McFee, John Chetcuti, C. Meili Ruff, Theodore Van Soelen, Milton Douthat.

Rifka Angel, Paul Bransom, Anna G. Price, Philip von Saltza, J. Coggins, Minna Citron, John Polinsbee, E. Anderson, Paul Sample, Sanford Ross, Charles Carlson, Ann Brockman, Pauline Kreutzfeldt, Luigi Lucioni, Louis Bouché, Gifford Beal, I. Julieme, Edmund Yashlian, Richard Lacey, Gladys Rockmore Davis, John Carroll, Alf. J. Stromsted, Mary Turlay Robinson, Ernest Fiene, Jo Cantine, Adele Watson, John Whorf.

Borglum Backs the Finns

Gutzon Borglum, enjoying at the Hotel Biltmore in New York an interlude from his mountain carving out in South Dakota, told a *Times* reporter that he advocated direct assistance to Finland in its struggle against Russia—including a gift of \$100,000,000 and indirect military assistance. Said Mr. Borglum: "Finland, fighting against unbelievable odds, has challenged the admiration of the world, and made her the champion of every decent man and woman in it."

Mr. Borglum, who is of Danish descent, reported that the heroic figures he is carving with pneumatic drills in the face of Mt. Rushmore are 90 per cent finished and will be completed by July 1.

Twentieth Southern Annual

Plans for the 20th annual exhibition and convention of the Southern States Art League, opening April 4 at the Mint Museum in Charlotte, North Carolina, are rapidly taking shape. According to Mrs. Carroll H. Wright, chairman of publicity, the first prizes will include the Benjamin prize for the most charming picture of the South, the Chapman purchase prize for etchings and the Shorter block print prize. For exhibition details address Ethel Hutson, secretary-treasurer, at 7321 Panola Street, New Orleans.

Kokoschka Reviewal

A PARTIAL REVIEW of 38 years of the career of Oskar Kokoschka, the Austrian expressionist, is on view until Feb. 3 at the Galerie St. Etienne in New York.

The show, beginning with an effortlessly brushed *Child with Mother's and Father's Hands* dated 1908 and ending with a sturdily constructed *Portrait of President Masaryk* dated 1936, outlines the evolution of Kokoschka's present day style. It began in the 1908 work, and in others of that period, with a dominance of line, which was used to suggest form and to limit areas of comparatively thin, pale pigments. With the advancing years, the exhibits show, line became submerged, and color rose to a commanding position. Combining the two phrases is the large landscape entitled *London*, dated 1928 and accorded feature hanging as the gallery's "picture of the month." For Carlyle Burrows of the *Herald Tribune*, Kokoschka, in this painting "combines poetry and vigor with a fine feeling for luminous mood, and achieves richness and beauty in the result." But nothing else on display, concluded Burrows, "quite compares with it."

More on the negative side was the reaction of Edward Alden Jewell, *Times* critic: "Kokoschka paints with a kind of confused intensity, which, try as I will to comprehend, as a rule leaves me nonplussed. Among the most persuasive of the present examples are *Blue Boy* and *Baby*, both done in about the year 1908. In those days Kokoschka's color had not yet taken on the minced and rather bilious cast that helps make much of his more recent work disturbingly unpalatable."

Artists Congress Symposia

"What is American art? Can art be un-American? Does race determine the character of art? What are the boundaries of American art? These questions will be discussed in a symposium by the American Artists Congress to be held Wednesday evenings, Feb. 7 and Feb. 21, at the Museum of Modern Art, New York.

Speaking at the first session, with Katherine Schmidt as chairman, will be Stuart Davis, Philip Evergood, Yasuo Kuniyoshi, Paulanship and Frank Mechau. These artists will discuss the question "Is American Art Menaced by Alien Trends." On the second evening, under the chairmanship of Elizabeth McCausland, the discussion will be "What Is the American Tradition," with Holger Cahill, Jo Davidson, Jerome Klein and Lynd Ward as speakers.

Thank You, Comrade!

Quoted from the *Daily Worker* (Central Organ, Communist Party, U.S.A.) for Jan. 23:

"1940 promises to be a year in which the American artist will take the offensive against the wave of reaction which has swept the art world. The year 1939 saw the rise of Thomas Craven to greater prominence aided and abetted by Edward Alden Jewell, art editor of the *New York Times*, Peyton Boswell, editor of *ART DIGEST*, and many others, including museum directors. Nationalism in art became their slogan and they began to classify as American and non-American, depending on the artists' affiliations.

"The offensive was begun with a carefully planned symposia on American art arranged by the American Artists Congress which will be held at the Museum of Modern Art. At these symposia the absurd theories of Craven and his reactionary followers will be analyzed and properly classified."

1st February, 1940



Quartzite Statue of Senbefni, Egypt, Middle Kingdom

Magnificent Egyptian Statue for Brooklyn

ENABLED by the generous Willbourn Fund to pick and choose in the field of Egyptian art, the Brooklyn Museum is building by careful steps one of the strongest Egyptian collections in America. Aiming at quality rather than quantity, the curator, John D. Cooney, has placed on view as its latest acquisition, a full-rounded Middle Kingdom statue which is surpassed probably only by the *Lady Senwey* statue in the Boston Museum, and is the earliest important example of its type.

A reddish-brown quartzite statue of Senbefni, son of Senwoset, dating from the 12th Dynasty (2000 B.C.—1800 B.C.), the 28-inch stone is a conception in form that appears most frequently in the later Saite period (or 26th Dynasty circa 600 B.C.). Senbefni is shown seated in a squatting position with knees drawn up and with arms resting upon them. The unique detail of Senbefni's wife

standing in miniature in front of him is, to the best of Mr. Cooney's knowledge, "unknown in any other Egyptian sculpture." The provenance of the sculpture is unknown, it having been acquired previous to 1892 by Lord Amherst of Hackney.

Aesthetically, the figure of the prince is Egyptian classicism at its best. It is the type that delights modern sculptors of today for its accomplished craftsmanship, its formality of conception and its quiet intensity. Though the sculptor has confined the figure of the prince to a minimum of near-geometric and abstract forms, he has given the head an effective liveness that is heightened by the pillow-like carving of the coiffure. Also a faint undulation of form relieves the hardness of the block-like main portion of the figure. The statue thus blends a life-like conception of a person into the masses of the stone block.

Like a Love Affair

Leonard Lyons of the *New York Post* reported recently a court trial incident that produced a shrewd evaluation of art. When Leon Gordon, well-known portrait painter, was asked in Bridgeport, Conn. Superior Court to name the value of a Du Bois painting which had been destroyed by fire, he answered: "A painting is worth as much as a hamburger steak sandwich or a chinchilla coat—depending on how much you wanted it." His conclusion: "A painting is like a love affair. You don't have to have it."

Painted \$5,000 Flower Picture

The death of Dawson Dawson-Watson, British-American artist, in San Antonio last fall recalls that happy era of American life—the 1920's—when it was second-page news when prizes of \$5,000 were being offered for the best pictures of Texas wildflowers. In 1927 Mr. Dawson-Watson was the winner of this Texas wildflower prize, given by Edgar B. Davis through the San Antonio Art League. Dying at the age of 75, the artist was also known through the numerous prizes he won in the Southern States Art League exhibitions.



Early Fall: PATSY SANTO

Patsy Santo, Romantic Primitive, Unveiled

A VERMONT HOUSEPAINTER named Patsy Santo who has never had an art lesson in his life has provided urbane 57th Street with its most exciting success of the season. In his first one-man show, on view until Feb. 10, at the Marie Harriman Gallery, more than 30 of his oils were purchased by a group of avid (in one case glamorous Hedy Lamarr) metropolitan art collectors.

Santo, a "romantic primitive" who lives in Bennington, Vermont, was born 46 years ago in Corsano, Italy. He came to the United States in 1913. In 1925 Santo settled in Bennington, where he married a New England girl and worked as a house decorator.

The urge to paint a picture resulted in 1923 in Santo's first oil. From that time until 1937 he painted a dozen canvases which he gave to friends or kept to hang in his own home. In the latter year Santo showed a painting publicly for the first time at the Rutland, Vermont, Fair. The fortuitous visit of a touring American artist, who espied the painting amid a drear assembly of much less successful Sunday paintings, led to encouragement and further contacts for Santo, and to his present one-man show. During the last two years Santo has shown in the annual Manchester exhibition in Vermont, and three of his oils were included in the Modern Museum's recent exhibit of "Unknown Americans."

Endowed with a natural instinct for tone and design, Santo paints landscapes of his local Vermont countryside with the minute care of an ancient Italian craftsman and with a New England devotion to incisive facts. He paints only those scenes which are common-

place to him, the wooded and rivered hills of Vermont, and he injects into each the romantic "feel" of the scene. His tan and green *Cabin in the Pines* smells of the woods; his river views are swollen under fresher force; the snowy landscapes are crisp and cold.

Probably the most impressive quality in the Santo pictures to the critics is the artist's "rightness" without an exaggeration of " quaintness." Carlyle Burrows of the *Herald Tribune* noted "a cunning intuition for what is right and picturesque; Jerome Klein of the *Post* praised Santo's "remarkable perception of tone;" Margaret Bruening of the *Journal*, his "candid delight in the thing seen."

Edward Alden Jewell of the *Times* perceived "a finer strain than is customarily encountered in this type of painting," and added: "While most of the little pictures suggest a 'primitive's' conception of 'calendar' art, and none of them would look out of place at a Society of Independent Artists Show, now and then. . . Mr. Santo seems to rise above all that would restrict him to a more limited plane."

Peter Juley Moves

Peter A. Juley & Son, the well known firm of art photographers, following the uptown trend, will move on or about Feb. 1 from 219 East 39th Street into the heart of New York's art center at 225 West 57th Street. Not only will the facilities for photographing all works of art be improved, but the commercial department will be enlarged. On permanent exhibition will be Juley's notable collection of 1,000 photographic portraits of artists.

How "Isms" Grow

CURRENTLY DOMINATING the Maryland art scene is the "Modern Painting Isms and How They Grew" exhibition which is on view at the Baltimore Museum through Feb. 11. Designed and assembled to give the public a comprehensive review of the origin, development and trends of modern art, the show opens with a gallery of academic works. Here conservative canvases of the old school hang against a background typical of museums at the turn of the century. Portraits and storytelling pictures are hung two, three and four rows deep, and in the center is a large sculpture, the *Sun Vow*, by H. A. McNeil, surrounded by red plush benches. A bewhiskered guard with swallowtail coat, a ghostly evocation of the gay '90's museum custodian, paces the floor.

Following in order come galleries devoted to romanticism and impressionism, to post-impressionism, to surrealism and fantastic art, and, in the next to the last gallery, to primitivism or "L'Art Populaire." Exhibitors in all these rooms are topflight exponents of the isms dealt with, ranging from Renoir to Dali to John Kane. Featured in the final gallery is a large family tree of modern art.

"The great value of the museum's display," wrote A. D. Emmart in the *Baltimore Sun*, "is that it fixes a number of these schools or movements in a historical perspective, indicates their interrelations and sums up in a stimulating and orderly fashion the complicated background of theory, experiment and new creation against which the contemporary artist confronts his own problems of painting."

Cantu of Mexico

Federico Cantu, young Mexican painter, is exhibiting oils and monotypes at the Charles Morgan Gallery until Feb. 3—his second New York show. Carlyle Burrows wrote in the *Herald Tribune* of Cantu: "Strong emotion seems to underlie everything he paints, and his dark colors crackle with the crude energy he puts into his painting. With all this there is his respect for traditional forms, as he shows in his romantic portrait, *Margot*, his devout *Gloria With Crucifix* and his *Veronica's Veil*—reminiscent of El Greco."

Most ambitious work in the show is the artist's *The Triumph of Death* (reproduced in March 15, 1939, *ART DIGEST*) characterized by deep religious conviction. "Death and Despair," continued Burrows, "dominate a group of revelers. The work has power in feeling and expression but needs greater harmony in color to hold it together."

Boston Sees Brackman Show

One of the most popular exhibitions of the New York season was the Robert Brackman display, which closed Jan. 27 at the Macbeth Gallery after having been seen by an estimated 10,000 visitors. The show, including the now famous Lindbergh portraits, has been sent to Boston where it will be on view through February at the Vose Galleries.

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Sawyer to Worcester

CHARLES H. SAWYER, who has been the progressive director of the Addison Gallery of American Art at Andover since its inception, has been appointed director of the Worcester Art Museum, to succeed Francis H. Taylor, recently drafted for the Metropolitan Museum directorship. Perry B. Cott, long associated with the Worcester institution as curator of European art, was advanced to associate director. Benjamin H. Stone continues as secretary of the museum.

Born in Andover in 1906, Mr. Sawyer attended Phillips Academy and was graduated from Yale in 1926. After a year in the Harvard Law School he returned to Phillips Academy as head of the department of art and director of the Addison Gallery. Mr. Sawyer continued graduate study at Harvard and in Europe, and in 1937 published the results of a survey of art instruction in English public schools for the Carnegie Corporation. He is recognized as a specialist in art education and his interests in the field of art are extensive.

"The Addison Gallery of American Art," the *New York Times* stated in announcing Sawyer's appointment, "is one of the outstanding collections of American painting and sculpture. Under Mr. Sawyer's leadership it contributed greatly to the interest in contemporary American painting, not only through his acquisitions but by a continuous and coherent program of exhibitions. . . . His experiments in visual education and display technique have attracted national interest."

Bartlett H. Hayes, Jr., who will succeed Mr. Sawyer at Andover in May, has been assistant curator of the Addison Gallery since 1933. After graduating from Harvard in 1926, he became interested in art and placed himself for two years in the hands of Philip Hale of Boston. Three years in Europe followed. Writes Mr. Sawyer: "He has had a very important part in the development of the Addison Gallery."

Sea-Faring Life

The world Renouard has painted for his exhibition at the Fifteen Gallery is one dominated by boats, fishermen and the weather. The show, which continues through Feb. 3, pictures in facilely handled oils the gleaming waters of bays and harbors, alive with trawlers and small vessels engaged in commercial fishing. Most of the figure pieces portray rugged fishermen.

Almost half the displays have as their theme atmospheric mood, indicated in such titles as *Coming Storm*, *Wet Deck*, *Damp Weather* and *Clear Day*. In these the artist conveys convincingly the essential quality of his subject—that conversational stand-by, the weather. In contrast to his sturdy figure studies, these canvases carry thin, even layers of pigment that have much of the feeling of washes.

Dorothy Eaton Exhibits

Dorothy Eaton, for many years a regular exhibitor at New York's Montross Gallery, is, until Feb. 10, showing a group of her latest canvases in that gallery. Strong in color, they range from large still lifes and flower pieces to outdoor scenes with figures. Prominent among the latter is *Sawmill*, a well organized composition including, besides the mill itself, workers performing tasks of the lumber industry.

The flower pieces are large compositions made up of myriad blossoms bathed in clear light.

1st February, 1940



Coming Home: ERNEST FIENE

Fiene, Who Treats Nature With Imagination

THE LARGEST comprehensive exhibition of paintings by Ernest Fiene ever to be held (and one that, paradoxically, contains no work that has been exhibited before in New York!) is the present attraction at the Associated American Artists Gallery, New York. The show, comprising 53 oils and watercolors, continues to Feb. 10.

There are several blue-ribbon canvases included in the present display, among them the Clark prizewinner at a recent Corcoran Biennial, *Spring Evening*; and the Carnegie International prizewinner of this year, *Razing the Old Post Office* in New York. The show also includes Fiene's *Frosty Morning*, winner of the 1937 Harris prize at the Chicago Art Institute, and *Cattle and Crows*, which was included in the Golden Gate art exhibition.

The huge one-man show displays a diversity of mood, talent and subject matter. There are cold, grey Adirondack landscapes, dark, moody still lifes, semi-abstract landscapes with color handled as in a sketch for stained glass, and stark, simplified heads, done in a manner that recalls the primitive art of Italy.

Calling the large *Cattle and Crows* "nothing short of a painter's triumph," Edward Alden Jewell of the *Times* expressed complete enthusiasm for Fiene's gift of "creative imagination" in this picture. "It is beautiful in color, beautiful in texture, stirring in its architectonic employment of forms within the sovereign unity that results." Henry McBride, *Sun* critic, discerned more assurance in Fiene's art, noting that the art-

ist "has rounded out his style and is at ease with what he wants to say. He has a keen eye for design and not only makes dependable compositions but boldly stylizes the details on occasion."

Carlyle Burrows of the *Herald Tribune* preferred the new landscapes and still lifes to the figure subjects: "The *Immigrants*, for example, poses a group of huddled refugees in a stern, linear and somewhat monumental pattern, based on his recent researches in mural painting; but the work is cold, brittle and emotionless. On the other hand not only several of the landscapes but the still lifes are painted with greater feeling for color and its fresh manipulation, supported by frequent intense rhythms."

Death of Kendall Mussey

Kendall K. Mussey, director of the Arden Galleries in New York, died on Jan. 18 of a heart attack, at the age of 54. Born in Elyria, Ohio, Mr. Mussey attended Oberlin College and later graduated from the University of Michigan. During the war he was active as manager of entertainment features for the army, and in 1927 organized the Little Theatre Opera Company which later became the New York Opéra Comique.

Two and a half years ago Mr. Mussey succeeded the late Mrs. James C. Rogerson to the directorship of the Arden Galleries. Mr. Mussey's associate director, Mrs. Theodore Roosevelt, Jr., is now in charge of Arden.

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Evicted: ANN BROCKMAN

Ann Brockman Delves Into Genesis

THE NEW EXHIBITION of canvases by Ann Brockman, on view during February at the Kleemann Galleries, New York, is built around such divergent subjects as circus life, Cape Ann landscapes, New England storms and the expulsion of Adam and Eve from paradise. Strength of color and dramatic composition give the show its dominant cast.

Setting the tone is Miss Brockman's large *Evicted*, reproduced above, which, being a version of the Adam and Eve legend, marks the beginning of the artist's projected series of compositions based on religious themes. The two figures, sturdy and possessed of a sculptural solidity, stand remorseful and alone on a flat area of rock. Behind them is a lush, beflowered paradise, resplendent under a warm sky. Before them is a bleak, desolate world, a chaotic jumble of jagged rocks and uprooted trees under a stormy, threatening sky. Lending dramatic emphasis to the tragic implications of the scene is an eerie light that gleams on the rock tips and the gnarled tree

trunks. Particularly effective is the sure draftsmanship in the figure of Adam.

Also dramatic and threatening is the sky in *Easterly*, a canvas loaded with the force of a gale blowing off the ocean at Cape Ann. The waters of the bay are piled high in surging breakers, the blue of their watery mass accented by the lighter tones of two horses in the foreground. Excitement and tension is heightened in *Burning Barn* by rearing horses in the foreground and a night sky lit by the roaring flames in the middle distance.

Lighter in key and treatment are several smaller exhibits, *Clown and Coquette* among them, in which circus performers are caught in leisure time conversation.

The setting for most of the action scenes in the show is the section of Cape Ann near the artist's summer home at Rockport. This picturesque part of New England is itself the subject of several landscapes, some depicting vistas vivid under a setting sun, others peaceful and sleepy under a tranquil sky.

N. Y. Fair Buys

THE NEW YORK WORLD'S FAIR announces the purchase of works by 31 living American artists from the Fair's exhibition of American Art Today last summer and their donation to museums and galleries throughout the country. Purchase was made with a special fund equal to 5 per cent of the gate receipts at the exhibition. Selection and allocation was determined by a Governing Committee—A. Conger Goodyear, of the Museum of Modern Art; Juliana Force, director of the Whitney Museum; Harry B. Wehle, curator of paintings at the Metropolitan; Laurence P. Roberts, director of the Brooklyn Museum; and Holger Cahill, national director of the Federal Art Project and also director of the exhibition. Each purchase received at least three votes. Ten are oils, 3 watercolors, 16 prints, one tempera and one sculpture (a New Mexico primitive). The selections:

Marie Delleney of Texas, *Houses, Provincetown*, oil donated to Houston Museum; William Lester of Texas, *Three Crosses*, oil donated to Dallas Museum; Jack Levine of Massachusetts, *Night Scene*, oil donated to Addison Gallery; Edmond Lewandowski of Wisconsin, *Pride of Algoma*, watercolor donated to Layton Art Gallery; Norman MacLeish of Illinois, *Second Baptist Church*, watercolor donated to Detroit Institute; Walt Killam of Connecticut, *Widow Hill's House*, watercolor donated to Lyman Allyn Museum; Ethel Masafan of Colorado, *Lawrence Massacre*, oil donated to Denver Museum; Joseph P. Meert of Missouri, *Evening in Autumn*, tempera donated to Kansas City Art Institute.

Also: Florence McClung of Texas, *Lancaster Valley*, oil donated to Metropolitan Museum; Anton Refregier of New York, *Accident in the Air*, oil donated to Museum of Modern Art; Meyer Wolfe of New York, *Vermont Ruin*, oil donated to University of Minnesota; Harry Dix of New York, *Near San Francisco*, oil donated to Rochester Memorial Art Gallery; Sydney Fossum of Minnesota, *Bureau of Relief*, oil not yet donated; Robert K. Ryman of New York, *School Yard at 8:30*, oil donated to Syracuse Museum; Patrocino Barela of New Mexico, *Life*, wood carving donated to University Museum, Philadelphia.

Prints: John Taylor Arms of Connecticut, *Reflections at Finchfield*, etching donated to Boston Museum; Grace Clemens of California, *Memory of a Place*, lithograph donated to Mills College; Lawrence Kupperman of Massachusetts, *Victorian Mansion*, drypoint donated to Mills College; Hugo Gellert of New York, *Paul Robeson*, lithograph donated to Birmingham, Ala. Library; Anne Goldthwaite of New York, *Water Hole*, lithograph donated to Birmingham Library; Todros Geller of Illinois, *Sic Transit Gloria Mundi*, wood engraving donated to Massillon Museum; Harry Gottlieb of New York, *Bootleg Miners*, color lithograph donated to University of Georgia; William Gropper of New York, *Refugee*, lithograph donated to Massillon Museum; George Grosz of New York, *Workmen's Quarter*, lithograph donated to University of Oklahoma; Albert Heckman of New York, *Cross Roads*, lithograph donated to Louisiana State Gallery; Alexander Hogue of Texas, *Rattler*, lithograph donated to University of Oklahoma; Yasuo Kuniyoshi of New York, *Cafe No. 2*, lithograph donated to Newark Museum; Jack Markow of New York, *Abandoned Carousel*, lithograph donated to University of Georgia; Raphael Soyer of New York, *Backstage*, lithograph donated to Brooklyn Museum; Lynd Ward of New Jersey, *Sanctuary*, wood engraving donated to Newark Museum; Russell T. Limbach of New York, *The Crow Tree*, color lithograph donated to San Francisco Museum.

Summing up: Of the 31 artists chosen, 14 live in New York; four in Texas; two each in Massachusetts, Connecticut and Illinois; and one each in Wisconsin, Colorado, Missouri, California, New Jersey, Minnesota and New Mexico. Attendance at the exhibition was officially released as 292,000; admission fee was 25 cents; five per cent of gate was approximately \$3,650.

Youngstown to New York

From the Fifth Annual New Year Show at the Butler Art Institute, Youngstown, Ohio, 30 oils and watercolors have been chosen for exhibition in New York's Riverside Museum. The Ohio display, which will be on view Feb. 6 to 25, represents the work of artists from Ohio, Pennsylvania and West Virginia, and includes two oils—Alexander Kostellow's *Remnants* and Everett Warner's *Poverty*—which were in the 1939 Carnegie International.

The Art Digest

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Guilty as Charged

THE SCULPTORS GUILD has circularized the art press with a protest at the disproportionate space given to paintings at the expense of sculpture in the various reviews of the current Whitney annual. "In spite of the increasing popular interest in sculpture the newspapers continue their practice," the letter states, "of neglecting to comment on sculpture in current exhibitions."

The protest included a survey of space allotted to sculpture in the main Whitney stories, and the box-score follows: *New York Times*: 13 lines in a one and one half column "second" review. *Herald Tribune*: names of two sculptors mentioned in a half column Whitney review. *Sun* and *World-Telegram*: Exhaustive two column reviews in each paper in which the word sculpture is not mentioned. *Post*: "Proportional representation! One third of the column review." (However, the "one-third" amounted only to 14 lines—Ed.) *New Yorker*: Six lines in the middle of a three column review. *ART DIGEST*: "Names of ten sculptors listed in nine lines of the two page article." (Hovannes cut looked good on page 5—Ed.).

"Is this indifference because the critics think the public is uninterested?" the Guild asks. The attendance at its own two recent big shows (the Outdoor show and the Brooklyn exhibit) is held as proof to the contrary.

"Or is it because the critics do not feel themselves qualified to write on the subject?" was the Guild's second guess.

One Out of Three

An extremely high percentage of "project" artists are listed in the catalogue of the current Whitney Museum annual. Out of the 245 exhibitors from all sections of the country, 81 are listed in a Project release as present or former New York City WPA Art Project painters, sculptors and printmakers. According to this release, they are:

Mural Division: Byron Browne, Francis Criss, Stuart Davis, Louis Ferstadt, Arschie Gorky, Philip Guston, Leon Hartl, Bertram Hartman, Edward Laning, Eugene Morley, William C. Palmer.

Easel Division: Lucile Blanch, Saul Berman, A. S. Barlison, Oronzo Gasparo, Stuart Edie, Karl Fortess, John Groth, Louis Guglielmi, James Guy, Abraham Garriton, Rosella Hartman, Marsden Hartley, Morris Kantor, Frederic Knight, Benjamin Kopman, Paul Burlin, Yasuo Kuniyoshi, David Burluk, Julian Levi, Minna Citron, Ernest Lawson, Jon Corbino, Henry Mattson, George Picken, Gregorio Prestopino, Nathaniel Dirk, Louis Ribak, Dorothy Varian, Paul Rohland, Judson Smith, Joseph Stella, Jennings Tofel, Manuel Tolegian, Cecil Bell.

Graphic Division: Frank Besedick, Arnold Blanch, Hubert Davis, Adolph Dehn, Mabel Dwight, Don Freeman, Emil Ganso, Harry Gottlieb, Albert Heckman, Victoria Hutson Huntley, Louis Lozowick, Kyra Markham, Russell Limbach, Charles Locke, Jack Markow, MacRaboy, Georges Schreiber, Raphael Soyer, Harry Sternberg, Hyman Warsager.

Sculpture Division: Richmond Barthe, Ahron Ben-Schmuel, Jose Ruiz de Rivera, Mitchell Fields, Eugene Gershey, Maurice Glickman, Aaron J. Goodelman, Sonia Gordon-Brown, Chaim Gross, Minna Harkavy, Milton Hebal, Paul Huyn, Robert Laurent, Hugo Robus, Lincoln Rothschild, Concetta Scaravaglione.

"American Group" Grows

The American Group, which has jumped from a membership of eight in 1932 to 60 at present, has reorganized its executive structure to include a panel of seven officers and 14 standing committees.

The new Group officers are: Yasuo Kuniyoshi (president), George Picken (vice-president), Jack Markow (corresponding secretary), Julian Levi (recording secretary), Algot Stenbery (treasurer), Francis Criss (coordinator of committees), and Philip Evergood (publicity).

1st February, 1940



Mountains—Pre-Rain Caracas: RAINEY BENNETT

Bennett Meets Industry's Challenge

LAST MAY, Rainey Bennett, young Chicago-born watercolorist, boarded a Pan-American Airways plane for Venezuela, "land of gold and oil." Reason for the trip was a commission from Nelson Rockefeller and the Standard Oil Company of New Jersey to record in watercolor whatever aspects of the country and its industry he wished to paint. Results were 36 sensitively colored, strongly designed watercolors, 24 of which are the property of Nelson Rockefeller and two of which were purchased by the Metropolitan Museum. The Venezuela watercolors, except for the latter two, are on view until Feb. 10 at the Downtown Gallery in New York, and although Bennett has been accorded museum recognition and critical praise, the show is his initial one-man appearance.

Traveling in all parts of Venezuela, along the coast and inland, Bennett recorded his impressions of tangled jungles, of oil fields, forests of precisely angled derricks, native

farms, sleepy, hidden villages, pleasure resorts, airports and people. His exhibition is a graphic record, vibrant and alive, of the people and places of old Venezuela and of the new Venezuela, industrialized, mechanized, modernized. Bennett's task of satisfying his own aesthetic standards and the accuracy standards of engineering executives was not an easy one. The work might have been, wrote Edward Alden Jewell in the *New York Times*, "a dull, over-literal report," but the artist "has made it instead very fresh and stimulating. His is an attractive, individual watercolor style. He paints with vigor and adroitness."

Bennett's Venezuela series, Mrs. Edith Halpert, director of the Downtown Gallery, points out in the catalogue, "provides convincing proof that American artists today are prepared to meet the challenge of a given task. And it further emphasizes the new liaison between art and industry, a liaison of great cultural value to the nation."



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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

Unquestionably the outstanding exhibition of the year is at the Museum of Modern Art, starring the Italian masterpieces. Now that the two World's Fair shows are down in history and civic loyalties are of less importance, the gracious thing to do is to admit, once and for all, that San Francisco made the greater coup when she secured these famous paintings for her Fair.

Just why the pictures are at the Museum of Modern Art instead of at the Metropolitan, where they really belong and where they would have served to bring some much needed prestige to the latter, has not been officially announced. One reason being offered is that some restriction in its charter prohibits the Met from charging admission (except on the specified pay days); another is that the Met simply does not have the necessary cash to hold the show. However, the general feeling is that any excuse the Metropolitan might have will be lame in view of the admirable opportunity presented.

The show is beautifully installed at the Modern—better so than it was at Chicago because of better facilities. As if to justify the showing of old master paintings in a museum devoted to modern art, there is an excellent (though somewhat uneven), complementary exhibit of Modern Masters with the Old Masters, the burden of all this being that any good art is "modern" no matter when it was produced.

The Chair vs. Madonna of the Chair

But the Modern needs less justification for showing the Italian masterpieces than for something else it has been doing, which these pictures may help counteract. There has been much dissatisfaction with the museum's constant hacking away at the integrity of the easel painting as a fine art. Over a period of years the museum has been fostering the idea that all art is applied art, that the well-made and functional chair, or fine piece of decoration, is on a high level with the creation of form in an easel picture. The Modern has become either negligent or oblivious to the fact that the only laboratory for new ideas, the only experimental frontier in aesthetics is still the easel painting (and sculpture); that out of the discoveries of the fine artists flow the achievements in applied arts, not vice

versa. And what better proof than these Italian paintings?

The two shows remain on view through Sunday, March 24. Admission to the museum is 25 cents daily, and to the galleries containing the Italian pictures there is an additional charge of 25 cents except for the hours 10 to 12 each weekday. Also, the museum hours have been changed to accommodate evening visitors. The new hours are from 10 to 10 daily, and from noon to 10 P.M. Sundays. The catalogue for the Italian show (illustrated), by Alfred Barr, Jr., is 50 cents; the illustrated catalogue to the Modern Masters show, by Dorothy C. Miller, is 35 cents. An identifying checklist of the Italian pictures is handed out free for purposes of a popularity ballot.

Heavy Whitney Attendance

With this exhibition, the Whitney's annual, the new Eastman Johnson memorial at Brooklyn, and two sculpture shows at the Metropolitan, the city's museums are going full blast these days. There is not much to report concerning the Whitney reviews except that they were generally uninspired and inadequate. The press fell down badly on this show, shoving it back into second place just the year that Juliana Force has assembled one of her best annuals. Fortunately this reaction of the press is at sharp variance with public response. The attendance, according to a report from the museum, has been the heaviest in its history! There were 1,365 and 1,100 visitors respectively on the afternoons of the two past Sundays. Which is capacity with comfort for the Whitney.

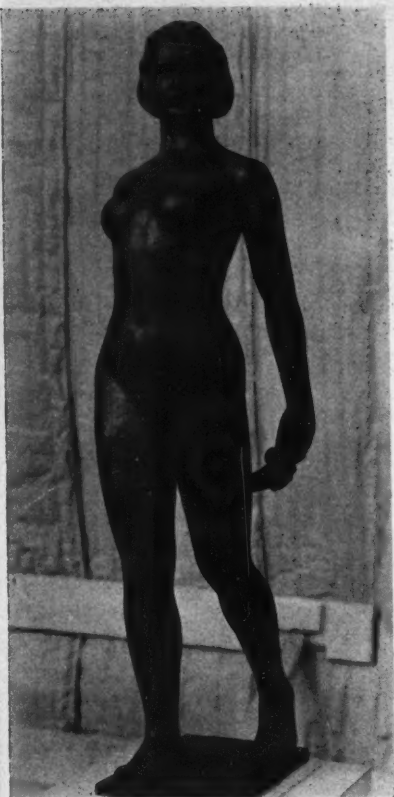
Maillol's Displacement of Air

Shows are opening and closing with such rapidity that some fine things are in danger of being missed in the rush. Among these is a show of sculptures by Maillol at the Buchholz Gallery, which is easily one of the main sculpture events of the year. This exhibit, on view through the month, is a retrospective containing eight to a dozen bronzes from each of the last three decades of the venerable Aristide's career (he is 79 years old), and a large group of figure drawings. There are several life-size figures and torsos, a number of small figurines, a group of bas-reliefs. Outstanding

Winter Creek: ROBERT N. BLAIR. On View at Morton Galleries



The Art Digest



*L'île de France: MAILLOL
On View at Buchholz Gallery*

are the large *Woman with Drapery*, from Maillo's most recent period; the figure, *L'île de France*, from the period 1910-20; and the small seated *Leda* from the earlier decade. Of this latter Auguste Rodin once said "In all modern sculpture I do not know of a piece which is as absolutely beautiful, as absolutely pure, as absolutely a masterpiece as *Leda*."

It is so customary to acknowledge that Maillo is the greatest living sculptor that the question, "But is he?", follows one along into the gallery. Then, surrounded by the bronzes, it has to be re-acknowledged all over again. Not in any other gallery of contemporary sculpture is there such a sense of air having been displaced—pushed out of the room when the sculptures were moved in. Despite (or because of) the generalizations, the classicisms, and lack of articulated naturalism, these heavy-limbed nudes live and breathe; they take up space. The serenely proud, sturdy yet wholly supple young figure, *L'île de France*, is pure sculpture that defies any critical observation, any comment at all.

Nocturnal New York

Several exhibitions now closed were lost in the scramble last issue with the sudden rush of activity. One was the debut of Edmund Yaghjian at the Kraushaar Galleries, containing a number of dark nocturnes of Central Park, and deep colored landscapes. These paintings by Yaghjian are dark but never depressing, for out of the darkness of his night pictures a glow of lights comes through with cheerful radiance. Howard Devree of the *Times* praised Yaghjian for his "use of color and the authority with which he conveys his emotional attitude."

Both Devree and the *Herald Tribune* critic, Carlyle Burrows, were appreciative of the way Yaghjian has captured the beauty of New York City scenes that are so hurriedly passed by and unnoticed by most people. He comes "very close to the essential feeling and char-

acter of New York in his work," Burrows observed, "without penetrating the squalor and drama beneath the surface of its realities." Margaret Bruening of the *Journal American* was less impressed with the figure pieces, as were the other critics, but she praised Yaghjian's "use of sensuous richness of color and beautiful patterns of light."

The Lotos Eaters

Like the Century, the Lotos Club is one of those private men's clubs in New York which has a particularly large number of artist members. The Lotos was actually organized "with the desire to foster the development of American fine arts," and this year it celebrates its 70th birthday. Former members include Homer Martin, Winslow Homer, Childe Hassam and Blakelock. Present members include a group who are exhibiting as such at the Reinhardt Galleries. The show, containing 36 oils, a half-dozen sculptures, and 15 prints, represents the works of such prominent artists as George Elmer Browne, F. Ballard Williams, F. R. Detwiller, John Costigan, Edmund Graecen, Louis Kronberg, Gordon Grant, Howard Hildebrandt, the late Jonas Lie, the late Ernest Lawson, John Taylor Arms, and others.

Lately, the Lotos has been adding younger artists to its membership, and in the present display there are paintings by Jon Corbino, Millard Sheets, and Walter Klett, which spice up a predominantly National Academy exhibition. The show is a varied display with rugged strength in Browne's *Up North in the Gaspé*; lusty color in Corbino's *Hurricane Wreck*; wistfulness in Klett's *Dancer*; and complete legerdemain in John Taylor Arms' etching of *Reflections at Finchfield*, to mention only a few of the pictures.

Blatas' Disconsolate Harmony

Among the foreign exhibitors of the month is the School of Paris exponent, Arbit Blatas, who is holding his second New York exhibit at the French Art Galleries. "One suspects that Segonzac, Renoir, Pissarro and Lautrec have been formative influences," writes Howard Devree in the *Times*. And one might add Soutine as a conditioning influence. Blatas, like Soutine, is a Lithuanian now living in Paris. His paintings have some of the same disconsolate harmony as the latter's, without as much violence of form.

"He belongs with those painters," Jerome Klein points out in the *Post*, "who have absorbed the impressionist atmospheric manner, [Please turn to page 26]

*Radio City from the Park: YAGHJIAN
Exhibited at Kraushaar Gallery*



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The Window on the Park: DERAIN
Acquired in memory of Mrs. C. J. Sullivan

Modern Masters

THE MUSEUM OF MODERN ART has acquired for its permanent collection two important modern paintings—*The Sleeping Gypsy* by Henri Rousseau (reproduced in June 1st ART DIGEST) and *The Window on the Park* by André Derain. These paintings will be shown in the Exhibition of Modern Masters which will run concurrently at the museum with the Exhibition of Italian Masters, lent by the Italian Government via San Francisco; both shows will continue through Sunday, March 24.

The Sleeping Gypsy, once owned by the noted collector of modern art, John Quinn, came to the museum as a gift from Mrs. Simon Guggenheim, who has made previous important gifts. In 1937 she gave Picasso's *The Mirror* (see cover of Nov. 15, ART DIGEST), and last May presented Despiou's life-size bronze *Assia*, which stands in a position of honor in the sculpture garden, facing the museum building. Alfred H. Barr, Jr., director, terms the Rousseau "one of the great masterpieces of modern times. From his naive, almost child-like imagination Rousseau created a vision of hallucinating mystery. Beneath a full moon a lion stands guard over a sleeping figure clothed in a Joseph's coat with a lute and jug of water by his side. Behind them the desert stretches away to pale hills in the distance."

The Derain, formerly in the collection of the late Mrs. Cornelius J. Sullivan, was purchased as a memorial to Mrs. Sullivan, one of the three women whose interest in modern art drew together the group that founded the Modern Museum. (The other two were Mrs. John D. Rockefeller, Jr., and the late Lillie P. Bliss.) To Barr, *Window on the Park* is "one of the classic works of modern art. Painted in 1912, it is a distinguished and characteristic painting of the period of calm austerity which followed upon the wild color and reckless freedom of the previous decade in French painting. It was the most important 20th century painting in Mrs. Sullivan's collection."

Other Modern Masters, according to the Museum of Modern Art, are: Braque, Cézanne (*The Card Players*), Degas, Eakins (*Mrs. Letitia Bacon*), Gauguin (*Spirit of the Dead Watching*), Van Gogh (*L'Arlesienne*), Gris, Homer (*The Fox Hunt*), La Fresnaye, Ma-

tisse (*White Plumes*), Miro, Picasso, Renoir (*Le Moulin de la Galette*), Rouault, Ryder (*Macbeth and the Witches*), Seurat, Vuillard, Whistler (*The White Girl*), Brancusi (*Bird in Space*), Despiou (*Assia*), Epstein (*Madonna and Child*), Lehmbruck (*Kneeling Woman*), and Maillol (*Desire*).

Twelve Sculptors

THROUGH THE PATRONAGE of Jules S. Bache, twelve New York sculptors are exhibiting their works, from Feb. 2 to 17, at the Bonestell Gallery. Drawn together by a desire to state their artistic aims rather than by any similarity of technique or point of view, the exhibitors are a varied company, running the gamut of styles, from abstractions that amount almost to plastic restatements of Picasso to strong realism.

Two unusual exhibits are Rhys Caparn's *Bird of Prey*, in which globular forms flow rhythmically into one another and create a bulk charged with energy held in check, and Dorothy Simmons' *Accident*, a surrealistic exhibit in carved wood, made up of a head segment, a hand and the broken sections of a wheel. Miss Simmons, of England, is an invited guest, making the 13th exhibitor. Arline Wingate is represented by several examples, among which is the plaster *Bending Figure*, a compactly designed example in which forms are simplified to strengthen the total effect. Two forceful character studies reveal the discerning eye of Franc Epping and Helene Gaulois, and a frolicsome plaster design, *Play*, the lively imagination of Willard Hirsch.

Abstractions, particularly expressive in the plastic medium, are exhibited by David Smith, Herzl Emanuel and Paul Huyn, and a semi-abstract *Dancer* by Harold Ambellan. *Semiramis*, by Nathaniel Kaz, is a sturdy, stylized figure in Belgian black marble, alive with fluid highlights that animate its glossy surface; and Beverly Woodner's *Ophelia* is a weirdly distorted depiction of the mad daughter of Shakespeare's Polonius, in Hamlet.

Extremely individual in treatment is John Hovannes' *Laundry Workers*, a plaster semi-relief composition which, like his *Cotton Pickers* (now at the Whitney and reproduced in the last issue of THE ART DIGEST) has about it a lyric lightness of viewpoint in sharp contrast to that of artists who can see only oppression in the lot of American workers.

Bending Figure: ARLINE WINGATE



The Art Digest

Sterne Praised

ROYAL CORTISZOZ, critic of the New York *Herald Tribune*, was deeply impressed with Maurice Sterne's murals for the new Department of Justice Building in Washington, giving them a three-column illustrated review when they were recently exhibited at the Fine Arts Building, New York. Mr. Cortiszo said in part:

"It is a distinctly interesting affair, one denoting an encouraging level in a movement which has brought forth some sadly inadequate productions. It is significant of the vitalizing influence of thought when that is allied with competent workmanship. The first impression left by these panels is that in painting them the artist has really mixed brain-stuff with his colors. He has ideas about justice—and about its antithesis. . . .

"It is by the intensely human character of Mr. Sterne's figures that the beholder is primarily arrested. When he symbolizes *Ambition*, through a picture of Jacob wrestling with the angel, the latter is conventionally angelic, but Jacob and the striving men on the right and left are creatures drawn from our own time. In fact, there are occasions on which Mr. Sterne drives at the boldest actuality, even going so far as to satirize 'a sob-sister giving flowers to a gangster' and otherwise replacing abstract allegory with something very like life. It is life, to be sure, that supplies the keynote to this entire decorative fabric, and that it is that constitutes the great merit of the artist's work. His purpose, evidently, is to stir one's consciousness of right and wrong, and he succeeds in this to a very definite degree. The visitor to the library at the Department of Justice will not contemplate these decorations unmoved. . . .

"Meanwhile, I crave in his work a livelier sense of beauty than the decorations suggest. On the other hand, it is an error to ask an artist to be some one other than himself. I have mentioned force, vigor, as determining the central figure of his work. It is a boon by itself. The first impression that work leaves, as I have said, is one of the play of brain-stuff. This is quickly reinforced by an impression of power, evidenced in a virile, animated and even dramatic series of designs. It is modern through and through, and it makes a poignant appeal."

Medieval Art in Boston

One of the most spectacular exhibitions of the year opens Feb. 17 at the Boston Museum, illustrating Medieval Art from the year 1,000 to 1400 A.D. In a sense the exhibition is a sequel to the memorable "Dark Ages" exhibition held in 1937 at the Worcester Museum under the direction of Francis Henry Taylor, now director of the Metropolitan. The Boston show is being organized by Dr. Georg Swarzenski, Fellow for Research in Sculpture and Medieval Art, who has drawn widely upon such collections as the Morgan Library in New York, the Walters Art Gallery in Baltimore and the Dumbarton Oaks Collection in Washington, the Metropolitan Museum and the Brummer Galleries, N. Y.

Though there will not be any impressive examples of monumental sculpture in the show, nearly all other phases of Medieval art is to be illustrated, in painting, sculpture, manuscript illumination, enamels, textiles, metal work, etc. The show, which will be illustrated and fully reported in a later issue of THE ART DIGEST, continues until March 24.



Iva Kitchell: STOKELY WEBSTER

Suggests Sargent

LANDSCAPES of European and American scenes and skillfully painted portraits make up Stokely Webster's exhibition on view at the James St. L. O'Toole Galleries, New York, until Feb. 10, showing an artist at home in several types of technique. Character studies are sometimes handled with careful attention and sometimes blocked in with free, forceful strokes; landscapes are at times deeply toned, at other times brightly lighted.

Typical of Webster's art is his *Portrait of Iva Kitchell*. Throwing a brilliant light over the pert face and placing her against a deeply toned background, the artist has concentrated interest in her features, accented by the sparkling proximity of an unraised wine glass. In more informal vein is his *Little Hat*, a quickly brushed depiction of a young lady whose head is graced by one of the sprightly tufts being worn this season.

Wrote Carlyle Burrows in the *Herald Tribune*: "It is seldom these days that one meets a painter whose oil paintings remind one of Sargent's brilliance. Stokely Webster suggests such technical skill as Sargent had, in his smoothly and brilliantly painted landscapes. . . . Most of the paintings are works which denote maturity of technique and understanding. His portrait of William R. Murrell is a competent essay in human character—more human in its appeal than his sardonic portrait head of Hugh Norton and less engagingly picturesque than his piquant figure subject, *The Little Hat*. There is a slight figure of a young woman raising a glass to her lips that also shows great skill."

Taubes in Repeat Show

Frederic Taubes, whose richly pigmented canvas *Lili* was included in the Metropolitan Museum's recent Hearn purchases, is being featured in a repeat exhibition at the Midtown Galleries in New York. On view until Feb. 3, the Taubes show returns to the Midtown walls those canvases not sold out of his November exhibit, with the addition of a large selection of drawings.

Taubes' palette, lush and fulsomely orchestrated, has given each of his paintings a resounding harmony, rich in overtones of mood and delicate nuances. The drawings reveal deep respect for craftsmanship.

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Drums and Harps: DONALD GREASON

Greason Paints Boston's Famous Orchestra

DONALD GREASON's oil and pencil studies of the Boston Symphony Orchestra in action at Symphony Hall, which accounted for the hit art show of the season there and an outstanding exhibit recently at the Addison Gallery, have come to New York for February at the Hudson D. Walker Galleries.

The huge success of the Greason studies in Boston is accounted for partly by the fact that Boston loves its music—always has—and that its symphony orchestra led by Serge Koussevitsky is probably the most important cultural fact in the city. Music, says Boston's own severest critic, William Germain Dooley of the *Transcript*, provides its "only claim to contemporary merit in the arts."

"Certainly," Dooley adds incisively, "Dr. Koussevitsky has led the music loving public into fields that Dr. Edgell and others have yet failed to achieve in painting and sculpture appreciation."

Greason, who prefers series of paintings on one theme, having done variations of boxing and other activities, has seized upon Boston's love for its concerts to translate into visual terms the separate and total aspects of the famous orchestra.

The low-harmonied oils, done in what Dooley terms the artist's "human and ruggedly individual style," are studies in broad masses and muted color in which men and

instruments blend into a pictorial rhythm that catches one of the most fascinating aspects of a well-tuned, fine-tempered group of symphonic players.

In some canvases Greason has built a picture out of the complicated masses that surround the drummer—his attentive pose and readiness. Or, selecting a view of the string section of the orchestra, Greason paints a canvas in another mood and movement—the fine forms of the violas, the players' heads and shoulders, and the color of men and instruments. In the ensemble picture, encompassing from a rear auditorium view the whole sea of players and the stately stance of the leader with the huge golden organ above, Greason might well have been overwhelmed, yet has not been.

The drawings are expertly restrained, overlaid with a subtle-valued gray wash. In them Dooley finds that the artist has overcome the tendency of a "nervous, scratchy line, to make it more eloquent by precise position and sweeping emphasis, by bolstering its thinness with a wash that throws color, form and power into the mass."

Dooley's conclusion: "It seems that in this case we can acclaim the coming to full power of a great American artist. For Donald Greason is a draftsman on a plane unrealized by previous workers of his craft in this country."

Sculptors at Whitney

Come Spring, the Whitney Museum, for the first time in its history, will exhibit by invitation the work of members of an outside art organization. The first group to be so honored is the National Sculpture Society which, at the invitation of Gertrude Vanderbilt Whitney, member of the Society and founder of the Whitney Museum, will display its works from April 3 to May 3.

The exhibition, the Society's first major show since 1929 (at the California Palace of the Legion of Honor, San Francisco), will comprise one or two pieces by each of the 200 members, to which will be added exhibits submitted by non-members. The committee in charge, which will also serve as a jury of selection, is composed of Paulanship (chairman), John Gregory, Gaetano Cecere, Brenda Putnam, Adolph A. Weinman, Ulrich Ellerhusen, Wheeler Williams, Lee Lawrie and Henry Kreis. Sculptors can secure further details by writing the National Sculpture Society, 115 East 40th St., New York City. Photographs must be in the committee's hands by Feb. 15.

Evans and Keith

In a two-man show at the Studio Guild Galleries in New York, Blanche R. Evans and Susan B. Keith are exhibiting until Feb. 3 groups of their latest oils and watercolors. Dominating the Evans oils are flower studies, rich in color and firmly composed. In many, the artist builds up her blossoms with a thick impasto of pigment, in others she lays her color on smoothly. Among the figure pieces is a stylized *Crucifixion* and a strong portrait.

The Keith watercolors are landscapes, depicting California, Arizona and New England.

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Auction Calendar

- Feb. 1, Thursday evening, Parke-Bernet Galleries; from collection of R. L. Skoffeld & others: American & British paintings, including portraits by Raeburn, Romney & Reynolds. Now on exhibition.
- Feb. 1, Thursday evening, Plaza Art Galleries; from collections of T. M. Reese & others: wide selection of Currier & Ives lithographs & other prints including Audubon impressions engraved by Havell. Now on exhibition.
- Feb. 1, 2 & 3, Thursday, Friday & Saturday, at Silo's; from various owners: American, English & French furniture; Oriental rugs, Chinese art. Now on exhibition.
- Feb. 1, 2 & 3, Thursday, Friday & Saturday afternoons, Plaza Art Galleries; French, English & American furniture; Oriental rugs; Chinese porcelains. Now on exhibition.
- Feb. 2, Friday evening, Parke-Bernet Galleries; from Holden and other collections: etchings & engravings. On exhibition from Jan. 27.
- Feb. 3, Saturday, at Silo's; from various collections: paintings by American and European artists. Now on exhibition.
- Feb. 3, Saturday afternoon, Parke-Bernet Galleries; from various owners: French furniture and decorations. Now on exhibition.
- Feb. 7 & 8, Wednesday & Thursday afternoons, Parke-Bernet Galleries; from libraries of Edward Sedgwick & others: 1st editions of American and English authors; standard sets; autograph letters. On exhibition from Feb. 3.
- Feb. 7, Wednesday evening, Parke-Bernet Galleries; from collections of the late Edwin B. Holden & others: etchings, engravings & mezzotints by old & modern masters. On exhibition from Feb. 3.
- Feb. 9 & 10, Friday & Saturday afternoons, Parke-Bernet Galleries; from Mrs. James Cunningham & others: English & American furniture; porcelain, hooked and Oriental rugs. On exhibition from Feb. 3.
- Feb. 15, Thursday evening, Parke-Bernet Galleries; from the Wanamaker and other collections: British sporting paintings; works by early French & American masters, including Gilbert Stuart. On exhibition from Feb. 10.

At Parke-Bernet

FEBRUARY'S FIRST FORTNIGHT finds six auction sales booked by the Parke-Bernet Galleries of New York. Beginning with an important sale of paintings on the 1st, the items offered include Oriental rugs, porcelains, American, French and English furniture, first editions, etchings, silver and British sporting paintings.

Furniture, particularly pieces of French and Italian workmanship, features the dispersal scheduled for the afternoon of Feb. 3, when the property of Mrs. James Cunningham and the estate of the late Mrs. James Russell Soley will be sold. Augmenting the offerings are selections of silver, paintings, porcelains, Oriental rugs and objects of art. Bibliophiles will be catered to on the afternoons of the 7th and 8th when the first editions, autograph letters and standard sets from the libraries of Edward Sedgwick and the late Charles A. Carlisle will be auctioned.

Print collectors will dominate the Parke-Bernet auction room's audience on the evening of Feb. 7. Competing for their bids will be a large and varied selection of etchings, engravings and mezzotints by old and modern masters, the roster including Cameron, Haden, Hassam, Dürer, Rembrandt, Meryon and Whistler. Rare states, and in some instances, unusual examples are included.

From the collections of Mrs. James Cunningham, Joseph McInerney and other collectors have come English and American furniture, silver, porcelains, antique hooked rugs, Oriental rugs and decorative objects which will be sold on the afternoons of the 9th and 10th. Closing the fortnight is the sale scheduled for the evening of the 15th when, from the Wanamaker and other collections, paintings will be featured. British sporting subjects are represented, as are also early French and American works, among which is a Gilbert Stuart portrait.

Goodbye, Rinaldo

THE NAVY remembered Rinaldo Cuneo. Way back during the Spanish War Cuneo was one of its crack gunners and though he quit the sea to be an artist, the Navy sent a contingent of sailors and marines to the funeral and donated a Stars and Stripes for the bier. The sailors lowered Rinaldo as the leathernecks gave a 3-gun salute. One of the gobs then sounded a slow taps that rose from a plaintive call to an unquavering note of farewell. One of the artists on hand shouted "Goodbye, Rinaldo."

Cuneo died at the Veterans Hospital, San Francisco, on Dec. 26. During his illness word was sent post-haste that the California Palace of the Legion of Honor had bought several of his Bay Region landscapes. It was too late; he died in a short time; some say at the age of 55, others, 59. An old 1915 record would have it at 62.

For years Cuneo had been painting the California landscape. Art came hard to him but he was a fighter and he was honest in his painting. One subject alone fascinated him: the quiet hills overlooking San Francisco Bay where he is interred today. His artist friends regarded him as the best San Francisco landscapist, but his paintings were not very popular. Herb Caen struck a cynical note in the San Francisco Chronicle.

"Now that Rinaldo Cuneo is dead," he wrote, "it already is becoming fashionable to own one of his paintings."

Cuneo, Otis Oldfield, his friend, writes, was a gunner on the U.S.S. *Oregon* when she left San Francisco for her famous trip around the Horn. He had the starboard after gun and was on watch the night before the battle of Santiago, and at his gun the next day. For his splendid record as a sailor Cuneo was chosen as oarsman in the cutter sent to take off Admiral Cervera as prisoner.

Cuneo always wanted to study art and in 1910 he began, studying under Arthur Putnam

and Gottardo Piazzoni. Working at odd jobs, Cuneo kept up his art studies and made several trips to Europe, nearly starving in Paris each time. While working for a steamship office in 1908, Cuneo met Ralph Stackpole and gave the latter his first sculpture commission.

Cuneo held few exhibitions and sold few paintings. He did get a mural commission to do two panels in the Coit Tower, along with Del Pino and Oldfield, among others. The last painting he did was at the Family Club, which on the night of its dedication was draped by fellow artists since Cuneo was in the hospital. Several months ago the artist joined the California School of Fine Arts, taking the class formerly taught by Piazzoni.

The San Francisco Museum *Bulletin* contains a tribute to Cuneo by Piazzoni in its current issue, also one by Timothy Wulff and reproductions of two of his landscapes. Writes Piazzoni: "A fine artist, true and genuine, a real man and a sincere friend." Adds Wulff: "Because he lived we take more pride in being artists, walk with greater courage, and see with clearer vision."

Chapman Wins Talcott Prize

Charles S. Chapman won the J. Frederick Talcott \$100 prize when his *Tradition* was judged the best landscape at the National Arts Club's exhibition of paintings and sculpture by members. The exhibition, which concluded Jan. 19, also saw Frank V. DuMond win the Club's \$100 prize for his painting, *The Scarlet Blouse*, and Nan Greacen win the \$50 award with her painting of *Grandmother's Glass*.

The awards were announced by Mr. Talcott, president of the National Arts Club.

Held Goes to Harvard?

John Held, Jr., according to Leonard Lyons of the New York *Post*, will accept the newly created post of Artist-in-Residence at Harvard on Feb. 2.

Late Prices from the Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries.

Paintings & Sculpture

Hopper, John: <i>Lady Almeria Carpenter</i> (P-B, Ryan) C. W. Dresselhaus	\$1,300
Lawrence, Sir Thomas: <i>H.R.H. The Duke of York</i> (P-B, Pyne) C. Edward Downing	5,000
West, Benjamin: <i>Robert Auriol Hay-Drummond & His Brother and Sister</i> (P-B, Pyne) Knoedler & Co.	1,200
Romney, George: <i>George, 1st Marquis Townshend</i> (P-B, Pyne) O. V. Nilssen	2,000
Marieschi, Jacopo: <i>Venetian Harbor Scenes</i> (P-B, Pyne)	850
Nedham, T. W.: <i>Ralph Oldacre at Peatling</i> (P-B, Pyne)	475
Solario, Andrea: <i>Portrait of a Young Lady</i> (P-B, Ryan) M. Knoedler & Co.	16,000
Burgundian master: <i>Michelle de France</i> (P-B, Ryan) M. Knoedler & Co.	14,000
Tiepolo: <i>The Crucifixion</i> (P-B, Ryan) M. Knoedler & Co.	10,000
Lawrence, Sir Thomas: <i>King George IV</i> (P-B, Ryan) Charles Sessler	9,900
Romney: <i>Miss Catherine Chichester</i> (P-B, Ryan)	9,200
Mazzola, Filippo: <i>Portrait of a Man</i> (P-B, Ryan) M. Knoedler & Co.	7,500
Raeburn: <i>Dr. Alexander Lindsay of Pinkieburn</i> (P-B, Ryan) Macbeth Galleries	7,500
Mabuse: <i>Virgin and Child Enthroned With Angels</i> (P-B, Ryan) Macbeth Galleries	6,400
Mabuse: <i>Isabella of Austria</i> (P-B, Ryan)	5,000
Herring, John Frederick: <i>The Goodwood Cup, 1831</i> (P-B, Ryan) Rebecca T. Dunphy	3,800
Rodin: <i>La Voix Interieure</i> , bronze (P-B, Ryan) Rebecca T. Dunphy	1,800
Frishmuth, Harriet: <i>Play Days</i> , bronze (P-B, Ryan) W. W. Seaman	1,600
Frishmuth, Harriet: <i>Joy of the Waters</i> , bronze (P-B, Ryan) M. Knoedler & Co.	1,600
Frishmuth, Harriet: <i>Sweet Grapes</i> , bronze (P-B, Ryan)	800
Raeburn: <i>Francis Horner</i> (P-B, Ryan) Clendenin J. Ryan, Jr.	5,000

Benson, Ambrosius: <i>Portrait of a Man</i> (P-B, Ryan) Clendenin J. Ryan, Jr.	1,000
Hopper: <i>Lady Frances Wyndham</i> (P-B, Ryan) Knoedler & Co.	7,250
Niccolo, Andrea di: <i>The Mass of S. Gregory</i> (P-B, Ryan)	4,800
Pontorno: <i>Portrait of an Italian Nobleman</i> (P-B, Ryan)	3,100
Bologna, Giovanni da: <i>Architecture</i> , bronze (P-B, Ryan) Arnold, Seligmann & Bey	2,200
Bologna, Giovanni da: <i>Rape of the Sabines</i> , bronze (P-B, Ryan)	850
Agata, Francesco da Sant': <i>Christ Falling Under the Weight of the Cross</i> , bronze relief (P-B, Ryan) S. Morgenroth	630

Prints

Schongauer, Martin: <i>Saint Sebastian</i> (P-B, Ryan) Richard M. Zinser	\$4,600
Schongauer, Martin: <i>Christ on the Cross</i> (P-B, Ryan) Richard M. Zinser	3,000
Schongauer, Martin: <i>St. James the Greater Overcoming the Saracens</i> (P-B, Ryan) M. A. McDonald	2,000
Schongauer, Martin: <i>The Elephant</i> (P-B, Ryan) Richard M. Zinser	2,400
Schongauer, Martin: <i>A Crozier, The Bishop's Staff</i> (P-B, Ryan)	3,500
Schongauer, Martin: <i>Ornament With Hops Vine</i> (P-B, Ryan) Richard M. Zinser	2,200
Dürer, Albrecht: <i>Adam and Eve</i> (P-B, Ryan) Knoedler & Co.	3,600
Dürer, Albrecht: <i>The Virgin with a Monkey</i> (P-B, Ryan) M. A. McDonald	1,900
Van Dyck: <i>Self-Portrait</i> (P-B, Ryan) M. Knoedler & Co.	6,600
Rembrandt: <i>The Three Trees</i> (P-B, Ryan) Richard M. Zinser	6,700
Rembrandt: <i>The Hundred Guilders Print</i> (P-B, Ryan) Charles Sessler	4,500
Rembrandt: <i>Christ Crucified Between the Two Thieves</i> (P-B, Ryan) Charles Sessler	4,300

THE PRINT MAKERS: OLD AND NEW



Pintails Coming In: HANS KLEIBER

Kleiber, Sportsman's Etcher, in N. Y. Debut

HANS KLEIBER, one-time Wyoming forest ranger who took up etching as an avocation, is making his New York debut this month at the Kleemann Galleries. The wild life of the West has provided Kleiber with abundant subject matter, which he records accurately but with a freedom of stroke that belies laborious copying of natural forms. In *Pintails Coming In*, reproduced above, the attitudes of the birds, their special anatomical characteristics and the desolate atmosphere of the marshes on which they are settling are all rendered with effortless precision. Inked areas are velvety, and the expanses of white are invested with a suffused luminosity.

Using geese, mallards and pheasants, Kleiber places his subjects with careful attention to the specific kinds of natural habitat they

frequent. He avoids monotony by skilled grouping, showing geese in swift flight, mallards lifting off the oily surface of swamp waters, or pheasants ranging for food.

When men appear in Kleiber's prints, they are treated as accessories to the action, usually as hunters stalking game or waiting in "blinds" for passing wild fowl. Winter is the keynote in the exhibit *Leaving the High Country*, reproduced in the March 15, 1931 ART DIGEST, at which time it won the Print-makers Society of California's silver medal. Here a single file of elk trudge through knee-deep snow in a Wyoming setting, a subject dear to the artist's heart.

Adding color to the exhibition are a series of watercolors, carefully executed, depicting the same subject matter as the prints.

Given to Library of Congress

From the superb exhibition of prints at the New York World's Fair, John Taylor Arms purchased for the Library of Congress Ith M. Kibbey's *On Sunday Morning*. The fund from which the purchase was made was set up by Mr. Arms with the proceeds from the sale of prints made by him in his series of demonstrations at the Contemporary Art Building last summer. The gift was recently acknowledged by Leicester B. Holland, chief of the Division of Fine Arts.

Rasko Art Clinic

Something new in New York is the clinic which M. A. Rasko, portrait painter and teacher, will conduct on three successive Saturdays this month (10th, 17th and 24th) at his Broadway studio. Free and open only to students, the clinic will provide a model for work during the forenoon and criticism by Mr. Rasko during the afternoon. Students desiring admission cards may obtain them by writing (or calling in person) at the Rasko studio, 1947 Broadway, New York City.

Ryan Print Prices

THE UNUSUALLY RARE PRINTS that made up the Clendenin J. Ryan collection drew to the Parke-Bernet Galleries the largest audience that has attended a print auction in many seasons. Composed of collectors, American and foreign dealers and museum buyers, the bidders acquired the famous items for a total of \$156,205.

The highest price of the print sale, \$6,700, was paid by Richard H. Zinser, Brussels dealer, for an impression of Rembrandt's *The Three Trees*. Close to that figure was the \$6,600 M. Knoedler & Co. paid for Van Dyck's etched portrait of himself. Rembrandt's *Hundred Guilder Print* and his *Christ Crucified Between the Two Thieves* brought \$4,500 and \$4,300, respectively, from Charles Sessler, Philadelphia dealer. Another high price was the \$4,600 Richard M. Zinser paid for Martin Schongauer's engraving, *Saint Sebastian*. For other prices see page 23.

The high tension of the first session produced a dramatic tiff between William M. Ivins, Jr., acting director of the Metropolitan Museum and Hiram H. Parke, president of the galleries and auctioneer of the evening.

"Before an audience of several hundred of the most prominent private collectors and dealers in the city," reported the New York *Herald Tribune*, "Mr. Ivins rose and shouted to the auctioneer, Hiram H. Parke, that Mr. Parke had repeatedly nodded at him as if accepting his bids and then had awarded the prints to some one else. Mr. Parke protested that he had not noticed Mr. Ivins' bids and had not intended to mislead him. Unmollified, Mr. Ivins walked out of the room. The clash ended a tense bidding duel between Mr. Ivins and Richard M. Zinser, in which Mr. Ivins was repeatedly worsted."

Dehn Judged Best

Artists from twelve states reaching across the continent have sent their lithographs to the 12th annual lithograph salon at the Print Club, Philadelphia, on view until Feb. 3. The Mary S. Collins prize of \$75 for the best litho was awarded to Adolph Dehn for his landscape with figures, *The Great God Pan*. Honorable mention went to Ann Nooney for *Barnyard* and to Stow Wengert for his *Owls*. The jury comprised Miss Elizabeth Mongan, Staunton B. Peck, Henry C. Pitz, Robert Riggs and Benton Spruance.

The Dehn print, satirizing a group of nuns who are sketching about a small lake from which Pan emerges, is praised as "technically masterful as it is keen in comment" by the *Record* critic, Dorothy Grafty. "Those who like their lithographic art flavored with a bit of cynicism will find some measure of delight in Barbara Crawford's strange conception, *The Meek Shall Inherit the Earth*, just a bit difficult to interpret by reason of the obscurity of its symbolism, and in Saul Raskin's *East Side Branch of the League of Nations*, a composition of genuine beauty no matter what its official theme."

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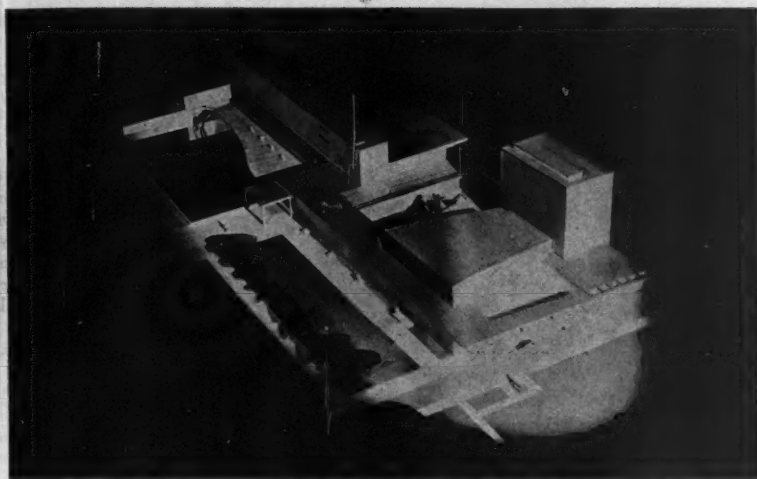
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Model of First Prize Design for New Smithsonian Gallery of Art in Washington. Designed by Eliel and Eero Saarinen, Associated with Robert F. Swanson of Bloomfield Hills.

Designs for Smithsonian Gallery Exhibited

THE RESULTS of the competition for the new Smithsonian Gallery in Washington—the most important architectural competition held in America during the past decade—are on view until March 3 at the Museum of Modern Art in New York.

The competition, the first in architecture to originate in the Treasury Department's Section of Fine Arts, drew entries from the nation's ranking designers and was won by Eliel and Eero Saarinen in association with J. Robert F. Swanson of Bloomfield Hills, Michigan. Their design, a functional structure combining aesthetic grouping of masses with a dignity that grows out of simplified form, won the first award of \$7,500. Second prize of \$3,500 went to Percival Goodman of New York City; and \$1,000 awards were given to Paul P. Cret (Philadelphia), Philip L. Goodwin (New York), James A. Mitchell (Pittsburgh), Harry F. Manning (Chicago), Eliot F. Noyes (Cambridge, Mass.), G. Holmes Perkins (Cambridge), Peter and Stubbins (Boston), and Edward D. Stone (New York).

The Saarinen design, instead of echoing feebly the grandeur and pomposity of a past civilization, is representative of today and is meant to perform efficiently the function for which it is to be erected.

In commenting on the winning design, John McAndrew, curator of the Modern Museum's architecture department, said: "A modern building will be erected in the midst of Washington's petrified forest of classic columns if the prizewinning design becomes a reality. . . . The sterile 'classicistic' facades of the 'new Washington' are perhaps impressive in a dreary way, but they are not representative of the best architecture our country can produce."

The jury for the competition was chairmaned by Frederic A. Delano, and made up of John A. Holabird, Walter Gropius, George Howe, and Henry R. Shepley; professional ad-

visor was Professor Joseph Hudnut of Harvard, and technical advisor, Thomas D. Mabry, Jr.

The new Smithsonian Gallery of Art is to be built on the Mall in Washington, just opposite the National Gallery, now under construction.

Delesio Heads Babcock's

Following the death of E. C. Babcock on Jan. 3, the Babcock Galleries will continue at 38 East 57th Street, New York, under the directorship of Carmine Delesio, for 33 years connected with this firm which deals in fine American paintings, old master and new.

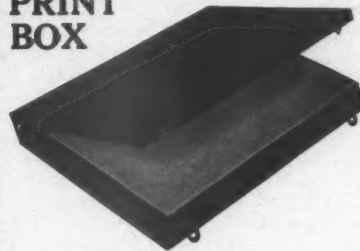
In 1902, at the age of 15, Mr. Delesio came to the Babcock Galleries as an apprentice in the framing department, then an important part of the business, later becoming head of the department until it was discontinued in 1917. At that time the Babcock Galleries, firmly established as an agency for works by the better American artists, moved to larger quarters on 49th Street, and Mr. Delesio became an assistant to Mr. Babcock in the buying and selling of paintings. In 1927 another move was made, this time to the art center of 57th Street, and Mr. Delesio became general manager, the position he held at Mr. Babcock's death. Babcock's was the only "job" Mr. Delesio ever had—here was a strong alliance: love of the work by the one who did it, and love from the one for whom the work was done.

The Babcock Galleries, formerly Snedecor & Company, were established in 1852, and are today one of the oldest and most highly regarded in the art field.

To Teach Abstract Design

Byron Browne has joined the faculty of the American Artists School, New York. He will teach a class in abstract design during the Spring term.

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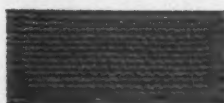
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[Continued from page 19]

and yet shifted the balance back toward the underlying substance. Thus in his fine intimate genre, *M. Paquereau*, and the *Catalan Butcher Shop*, though nothing is painted in explicit detail, the whole situation is very solid reality." Of another picture, the landscape of *Tuileries*, Klein saw "an outstanding example of sensitive balance between tonal treatment and compositional setting."

Higgins' Solidity in Aquarelle

The toilers in Eugene Higgins' paintings still bend under their weighty loads, still plod wearily across the paintings like ancient Volga boatmen, and they still express the artist's great-hearted humanity. A group of his new watercolors recently shown at the Kleemann Galleries testified to Higgins' unflinching grip on his subject and technique. The *Herald Tribune* critic, Carlyle Burrows, noted that the watercolors have the advantage of "more varied and appealing color," and he continued, "the artist proves that tempera and pure watercolor can retain much the same solidity and simplicity that he achieves in his comparable work in oil."

Voodoo Without Hoodoo

A vivid picture of Haiti's world of mystic rites and magic practices which, according to Margaret Bruening in the *Journal American*, "escapes the sinister and macabre through its witty presentation and wealth of colorful incident," provided the subject for paintings by Angelo di Benedetto at the Montross Gallery. Several of the artist's paintings were reproduced recently in *Life* magazine.

"The artist summons up real mood in his dance scenes," writes the *Times* reviewer, Howard Devree. "His chief dangers, it seems to me are of overdoing a certain flatly mural design with accompanying airlessness of composition; and, secondly, of overdoing the use of clear simple color which at times in his work is highly effective." Devree and several of the other critics expressed keen delight in the artist's drawings.

An Excellent Blend

Recent watercolors and gouaches by three of its men—John Pellaw, Louis Bosa, and Bernard Klonis—are on view until the 3rd at Contemporary Arts Gallery. The three artists hang together well; each is low in key and each is realistic in subject. And the three in that order step from hard form to soft. Pellaw's *Lumberyard* and *Upper East River* are

both strong, simple and up to the artist's best. Bosa's realism is more curvilinear and colorful; with Klonis, the arabesque is everything, often overrunning the entire surface of the picture.

Blair Paints the Weather

Mark Twain was wrong. He said nobody does anything about the weather, but it happens that several artists from Buffalo do something. They paint it. Burchfield is one, another is Robert Blair, who is holding his second New York exhibit until Feb. 10 at the Morton Galleries. His slushy *Winter Creek* reproduced on page 18, is selected by Melville Upton of the *Sun* as the outstanding piece in a show of 40.

Hortense Saunders of the *World Telegram* (she is pinch-hitting for Emily Genauer these weeks) thought Blair's paintings "lively and spontaneous with swing and lilt. He has a fine color sense, particularly delicate colors, and he can see commonplace scenes with enthusiasm." "Fresh and forthright," agreed Howard Devree of the *Times*.

"The Elite of the Nation"

The Solomon R. Guggenheim Foundation for non-objective painting, now housed in its own quarters, is swinging into exhibition action this season. At the moment there is a showing by three artists: Miss I. Rice Pereira, Balcomb Greene, and his wife, Gertrude Greene. This will be followed by other non-objective one-man and group shows.

"The main purpose of this exhibition," writes curator Baroness Hilla Rebay affectionately, "is to get the American public in contact with the painter direct—to encourage him to visit his studio, to meet these lovely people and possibly be induced to start small collections of paintings at the time of their production. . . . As the non-objective painters are the elite of the American nation, it is utterly essential that they may be given important influence and loving interest."

Around About

Nierendorf has a new Paul Klee show on view, and, as Klein in the *Post* puts it, "Klee is caviar. You have to acquire the taste. Then you won't want to miss him."

Following the exhibit of the Sterne murals at the Fine Arts Gallery, there is a display of Olin Dows' Rinebeck, N. Y., Post Office murals at the Art Students League. "A capital series," writes Royal Cortissoz of the *Herald Tribune*. "Mr. Dows . . . has outdistanced his earlier achievements." It is a narrative series illustrating history of the region. They are

"planned with intelligence and painted with considerable freshness," Edward Alden Jewell noted in the *Times*. Jewell had only one reservation, expressing a wish that the color had been "held down or made deeper and richer" to permit the artist to get even further away than he has from the illustrative note.

Out of the large group of Young American Artists exhibiting at the Uptown Gallery Jerome Klein picked Fred Farr as the leading candidate for honors—"a strong personal note," his.

Greta Garbo was wandering all ahorn about the Museum of Modern Art the other day when they were hanging the Italian show, according to Henry McBride of the *Sun*, who always hears about things of this sort. The quick action of a Mr. Alan Norton there resulted in a special preview for Garbo.

Utrillo Stars

THE BIGNOU GALLERIES have about them this month the flavor of pre-war France, imparted by 16 canvases which have just been sent over by a private Parisian collector. Headlining this French show are Modigliani, Matisse and Utrillo, with De la Fresnaye and Soutine playing supporting rôles.

Modigliani contributes an unusual note, a landscape titled *Environs de Fiesole*, well organized and bearing the unmistakable stamp of the artist despite the fact that it is one of his rare essays in landscape. The Matisse range from *Les Huitres*, a small still life of oysters painted in 1912 with thick, creamy pigment, to *Le Pantalon Rouge*, a 1925 work in which much of the canvas is left untouched.

Star of the show, however, is Utrillo, who, wrote Edward Alden Jewell in the *New York Times*, "provides this exhibition's superlative high spots. Of the half dozen street scenes, several may without hesitation be said to represent Utrillo at his very best . . . paintings such as *St. Nicolas du Chardonnet* and *Montmartre, La Rue Cortot* the artist may be thought never to have surpassed."

Jerome Klein of the *Post* named the same exhibits as his favorites and Henry McBride of the *Sun* found himself "looking at the *St. Nicolas du Chardonnet* longer than at any other of the pictures."

New York Women

As they have for the past 14 years, the members of the New York Society of Women artists have brought together their work for an annual exhibition. This year's show, which is on view through Feb. 12 at the Grant Studios, is, like the previous displays, a kaleidoscopic exhibit encompassing every technique from the abstract to academic realism.

Subject matter, likewise, runs the gamut, from strongly organized figure studies like E. Lust-Eising's *Portrait of Morris Kantor* and Anne Goldthwaite's *Young Girl at Her Toilet*, to Beulah Stevenson's *Rhythm in Landscape*, a thickly pigmented work, and Edna L. Perkins' *Houses on Duffern Terrace*, a canvas of primitive-like accuracy. Prominent among the sculptures are several bronze figure groups by Doris Caesar, a poised, self-assured *Harlem Debutante* by Arline Wingate and a *Seated Figure* by Sybil Kennedy.

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The Field of American Art Education

Comstockian

"JUST ONE TINY CLOUD crept into the azure sky which last week beamed upon a noble occasion. But from that cloud came a far, faint sound like a muffled razzberry."

With these words Arthur Millier of the Los Angeles Times began his sad tale of the dedication by the University of Southern California of May Ormerod Harris Hall, the beautiful new building into which, two months ago, the College of Architecture and Fine Arts moved from its time-honored but inadequate wooden shack. But let Millier tell it; he was there to weep with the victims of Comstock's warped soul (now departed) and his bottled-in-bond prudery:

"For two days delegates and friends swarmed through the new plant between ceremonies. They listened, admired and ate. But a little group of art students and (though strictly under the rose) most of their instructors were not pleased.

"Those students, trembling with excitement, cornered me as I stepped from a platform. They all talked at once.

"Look," they cried, "we're stuck! We thought maybe if we picketed the dedication it might do some good.

"This was their story:

"For ten years the art classes had worried happily along in the old place. There were handsomer studios, no doubt, but they had the things art students really need: good teachers, enough light and models posed in the nude.

"But when they moved into the new plant the nude was banned.

"To the layman that might seem like no great loss. But the art student who tries to draw the figure from draped or bathing-suited models is simply wasting his or her time. And these kids knew it. For the human form divine is, to the artist, God's noblest creation, and the prime example of that living architecture from which man wrests the secrets of organic design.

"The oratory rolled on under the blue sky. Everyone—except those students—was pleased. The anti-nude ruling, instructors learned, had been made by the University Art Committee and nothing could be done about it. There would be only as much art in Harris Hall as 'decency' would permit. And 'decency' meant no nudes.

"And from the city's other art schools,

where models pose 'as is,' there arose a sound like the chafing of grasshoppers' wings as rival instructors rubbed their palms together in anticipation of trade.

"Come on you Trojans," they were softly whispering, 'Come on you Trojans—there's no ban here.'"

Was that the equine, echo of a muffled razzberry seeping down from the North—where sits the City of San Francisco?

Avoids the "Common Aim"

Hans Hofmann, who during his 25 years of teaching both in Europe and in America has trained hundreds of modern artists, is continuing his classes in his New York school. The noted teacher is not, a recent school announcement states, "concerned whatsoever with teaching the most common aim in art education: the imitation of nature." His emphasis is primarily on the medium. Within its possibilities and natural propensities lies the sphere of his interest. In observing the forms of a nude, or the objects of a still life, he stresses their capacity to be translated into pictorial elements. At the same time he seeks to take away the various intellectual and scientific obstructions to spontaneous expression.

Hofmann's attitude toward his craft is exemplified in a recent statement: "I do not wish to say that art education can do the slightest thing to make an artist, but it may perhaps shorten, a little, the long way an artist must go to realize himself."

Art Courses at Columbia

Beginning on Feb. 7th, the extension division of Columbia University offers to qualified students a wide range of courses in fine arts and archaeology, all of which are scheduled for late afternoons, evenings and Saturdays making it available to a greater audience.

Subjects include general courses in the history of art, lectures on the art of specific nations and eras (France, Italy, Russia, Egypt and Japan among them), and a course on the history and development of the motion picture. The latter series is given in the library projection room of the Modern Museum and the discourses on the Florentine Renaissance are given at the Metropolitan Museum. All other subjects, however, are offered on the Columbia campus.

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In a discussion of the school and the new building designs, held recently at the Modern Museum in New York, Josef Albers, noted abstract painter and head of the college's art department, advocated a system of self-education which would tend to break down the boundary between those teaching and those being taught.

Albers, as quoted in the *Herald Tribune*, said: "If we apply this as we do at Black Mountain College in a community where we live and work together, then we will also arrive at a recognition of competence based on more experience and more insight. We are convinced that teaching is definitely more than giving information. Teaching should be education, which means development of the will and of ability more than the mere accumulation of knowledge."

Education, in other words, should be dynamic and knowledge should not be a static possession. "One can suffocate from knowledge," Albers concluded, "never from experience."

Laurels for Gaw

If San Francisco does not appreciate the talented brush of William Gaw, it will be no fault of Glenn Wessels, critic of the *Argonaut*, who after Gaw's recent one-man show at the San Francisco Museum wrote the following enthusiastic evaluation:

"It is a little hard for San Franciscans to realize that grown up among them, largely self-developed, is one of the finest craftsmen in oil paint and watercolor in America. Going his own honest way. . . William Gaw has made an art out of world material which has come his way. He is no narrow regionalist, no shouter for art boundaries. For him his feeling about the job in hand is more important. . . Some find one ism, some another, expressed in his work, but the effort to make an eclectic out of him fails as signally as would a similar attempt to catalogue Rembrandt. San Franciscans can very safely hold up Gaw as the representative of an older and richer culture than that which characterizes the works of more raucous painters of more recently noticed American scenes."

By profession an engineer, Gaw, with no regrets, saw that profession displaced by his avocation, painting, and is today a valued and popular instructor at the San Francisco School of Fine Arts.

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The Art Digest

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CATALOG ON REQUEST

47 WATSON STREET, DETROIT

1st February, 1940

Pennsylvania Annual

[Continued from page 6]

reduce a knee to stylized design without any genuine appreciation for the basic knee form. The result is a negation of truth that adds nothing to art.

"Or, like Robert C. Koepnick, relative beginners fasten upon the simplicity dodge as a short cut, mistaking ignorance of forms for their reduction to first principles. . . . How forms may be simplified with due consideration for body movement is suggested in the Widener medal high relief, *Trade by, Carl L. Schmitz*."

Heinz Warneke was held up as an example: "In such a composition as Warneke's *Prodigal Son* (reproduced in Feb. 1, 1939, ART DIGEST), the urge toward simplicity more nearly approximates its goal. Using granite, a very hard stone, Warneke studies the mass flow of two intertwined figures. You can walk around his composition and find it turning with you—a test that might well be applied to any piece of sculpture in the round.

Mass or Outline

"If Warneke concentrates upon mass, there are others who conceive sculpture in reverse as effective silhouette. The mass conscious artist usually resorts to stone; the man who revels in outline to bronze. In the latter vein are such compositions as McCartan's *Diana, Dancer* by Maurice Montgomery and *Congo Girl* by Eleanor Boudin."

Perhaps the most venturesome of the modern experiments, the critic decided, "is Saul Baizerman's hammered copper torso—a mere shell (price \$5,000!) peculiarly awkward in posture suggestion, yet executed with considerable feeling for and knowledge of bodily movement.

"As with painting, sculpture today prefers full-formed nudes. Thus you find Harry Rosin's reclining nude and Arthur Lee's forward thrust and crouching *Psyche*, not reminiscent, in spite of its title.

"Taken by and large it is an ultra-serious show. But there are glimmerings: Nat Choate's hippo, or one of the most intriguing of the little sculptures, Dorothea Greenbaum's *Tired Shopper*—the overstuffed type, whose shoes are full of feet. This little figure, so well modeled and so amusingly conceived, hints at a trend in sculpture that may yet preserve 20th century idiosyncrasies for the archaeologists of future generations. But it takes daring, as well as a sense of humor, to be truly contemporary."

Dallin Waits 56 years

Back in 1884, when he was a youth of 22, Cyrus E. Dallin won a competition for an equestrian monument of Paul Revere to be installed on Revere Mall in Boston. The other day, after more than a half century of controversy, the 78-year-old sculptor received word that the George Robert White Fund trustees had accepted his design and commissioned him to execute it in bronze for the Mall. Dallin, now one of America's most famous sculptors, must have found final victory sweet after all the bitter years of controversy—though he had to wait for death to decimate the ranks of the opposition.

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CALENDAR of Current EXHIBITIONS

ANDOVER, MASS.
Addison Gallery of American Art To March 17: Design Exhibition.

ASBURY PARK, N. J.
Society of Fine Arts (Berkeley-Carteret) To March 3: Miniatures, Contemporary Portraits.

AUBURN, N. Y.
Cayuga Museum Feb.: Watercolors, Lars Hoffrup; Etchings, James Swann.

BALTIMORE, MD.
Museum of Art To Feb. 15: "The Reciprocal Influences of Albrecht Durer," Print Exhibition.

BINGHAMTON, N. Y.
Museum of Fine Arts Feb.: Paintings by Members of Plastic Club of Philadelphia.

BOSTON, MASS.
Grace Horne Galleries To Feb. 17: Paintings, Richard Bassett; Watercolors, Prescott Jones.
Guild of Boston Artists To Feb. 16: Watercolors by N. L. Murphy.
Institute of Modern Art To March 8: Work of Frank Lloyd Wright.
Twentieth Century Club To Mar. 1: Small Paintings, J. Elliot Enneking.
Robert Vose Galleries Feb. 5-24: Robert Brackman.
Wakefield Bookshop To Feb. 15: Paintings, Harold Sterner.

BROOKLYN, N. Y.
Brooklyn Museum To Feb. 25: "American Genre Paintings" by Eastman Johnson; Feb. 9-Mar. 31: Lithographs and Etchings by Edouard Manet.

BUFFALO, N. Y.
Albright Art Gallery Feb.: Segonzac.

CAMBRIDGE, MASS.
Fogg Museum To Feb. 10: Pre-Columbian Art Exhibition.

CHICAGO, ILL.
Art Institute To March 3: Picasso; To March 15: Sharaku.
Chicago Galleries Assn. Feb.: Adam Emory Albright, Frank V. Dudley, Oskar Gross.
Katharine Kuh Galleries Feb.: Watercolors and Drawings, Lester Schwarcz.

United American Artists Gallery To Feb. 17: Paintings by J. Claire, D. Hansen, M. Topchevsky; Sculpture, E. Zoloti.

CINCINNATI, O.
Art Museum To Mar. 3: Prints and Drawings by Adolph Dehn; Paintings and Drawings by David and Ingres.

CLEARWATER, FLA.
Art Museum Feb. 9-Mar. 1: Contemporary American Oil Painting.

CLEVELAND, O.
Museum of Art To Feb. 25: The Bauhaus Exhibit.

COLUMBUS, O.
Gallery of Fine Arts To Feb. 15: Sculpture by Erwin F. Frey.

DALLAS, TEX.
Museum of Fine Arts To Feb. 25: Thomas Benton; To Mar. 2: Margot Allen, Sculpture.

DAVENPORT, IA.
Municipal Art Gallery To Feb. 28: Work by Waldo Peirce.

DAYTON, O.
Art Institute Feb.: John Whorf Watercolors; Lu Doble Sculpture.

DETROIT, MICH.
Artists Market Feb. 5-19: Watercolors by Ben Fortuna.
Institute of Arts To Feb. 29: Rembrandt Etchings.

DUBOIS, PA.
Penn State College Feb. 7-21: Aquachromatic Exhibition.

ESSEX FELLS, N. J.
Gallery of James R. Marsh To Feb. 8: Paintings by Maxwell Simpson.

GALESBURG, ILL.
Civic Art League Feb. 3-17: Aquachromatic Exhibition.

GREENWICH, CONN.
Blytheood Art Gallery Feb. 7-21: Grumbacher Palette Exhibition.

HAGERSTOWN, MD.
Washington County Museum of Fine Arts Feb.: 8th Annual of Cumberland Valley Artists.

HARTFORD, CONN.
Wadsworth Atheneum Feb. 3-18: Hartford Women Painters.

HOUSTON, TEX.
Museum of Fine Arts To Feb. 18: All Texas Show.

JOHNSTOWN, PA.
Art League Feb. 7-21: Aquachromatic Exhibition.

KANSAS CITY, MO.
William Rockhill Nelson Gallery To Feb. 15: Prints, Rouault; Feb.: Watercolors, Geo. Schreiber.

LAWRENCE, KANS.
Thayer Museum of Art Feb.: Paintings by Raymond Eastwood.

LOS ANGELES, CAL.
Foundation of Western Art Feb.: California Group Exhibition.
Museum of Art To Feb. 28: The Development of Impressionism.
Municipal Art Commission Feb.: Aquarelle Painters (Water-Colorists).

Stendahl Art Gallery To Feb. 10: Paintings by Edna Reindel.

LOUISVILLE, KY.
Speed Memorial Museum Feb.: Paintings by Mabel Hussey Degener; Lincolniana.

MANCHESTER, N. H.
Currier Gallery of Art Feb.: Paintings by Iacovlef; Prints by "Pop" Hart.

MEMPHIS, TENN.
Brooks Memorial Art Gallery Feb.: Student Work (Memphis City Schools).

MILWAUKEE, WIS.
Art Institute Feb.: Flower Paintings by Nina Griffin; Gouaches by Griegoriev.
Milwaukee Downer College To Feb. 12: Rita R. Jordan, Jeanne Stienke and Virginia S. Brown.

MUSKOGEE, MICH.
Hackley Art Gallery Feb.: Local Artists' 14th Annual Exhibition.

NEWARK, N. J.
Newark Museum Feb.: American Paintings and Sculpture.
Rabin-Krueger To Feb. 10: James E. Davis.

NEW HAVEN, CONN.
Public Library To Feb. 6: Miniatures by Grace Daggett; Feb. 7-16: Miniatures by Sexton Burr.

NEW ORLEANS, LA.
Delgado Museum of Art To Feb. 28: 39th Annual Exhibition, Art Association of New Orleans.

A. C. A. Gallery (52W8) To Feb. 10: Paintings by Tromka.

Alonso Gallery (63E57) Feb. 5 to Mar. 9: Memorial Exhibition, watercolors by L. D. Miller Kremp.
American Fine Arts Society (215W 57) Feb. 4-25: American Watercolor Society.

Argent Galleries (42W57) To Feb. 10: Portraits of Dogs by Joyce MacNichol; Special Group Exhibition by Members of National Association of Women Painters and Sculptors.

Art of Tomorrow Museum (24E54) To Feb. 14: Non-Objective Paintings.

Associated American Artists (711 Fifth) To Feb. 10: Paintings by Ernest Fiene.

Babcock Galleries (38E57) Feb.: Paintings by American Artists.

Bignou Gallery (32E17) To Feb. 24: Twentieth Century French Paintings.

Bonestell Gallery (106E57) Feb. 2-17: Twelve Sculptors.

Boyer Galleries (69E57) To Feb. 17: Contemporary Americans.

Buchholz Gallery (32E57) To Feb. 24: Sculpture by Maillol (1900-1938).

Carstairs Gallery (11E57) To Feb. 17: Segonzac and Dufay.

Columbia University (B'way at 115) Feb. 5-29: Architectural History of Columbia University.
Contemporary Arts (38W57) Feb. 5-22: Paintings by Schmitler.
Decorators Club (745 Fifth) Feb. 5-27: Still Life Group Exhibition.

Downtown Gallery (113W13) To Feb. 10: Watercolors by Rainey Bennett.

Durand-Ruel Galleries (12E57) Feb. 5-30: Paintings by Peske.

Egleston Galleries (161W57) To Feb. 17: Paintings by Harry F. Waltman.

8th Street Gallery (39E8) Feb. 1-27: Landscapes by William Fisher.

Folk Arts Center (670 Fifth) Feb.: "Masterpieces of American Folk Art."

Ferargil Galleries (63E57) To Feb. 10: Arthur B. Davies.

Fifteen Gallery (37W57) Feb. 5-17: Paintings by Charles Hovey Pepper.

Findlay Galleries (69E57) Feb.: American Paintings.

French Art Galleries (51E57) To Feb. 10: Paintings by Arbut Blatas.

Galerie St. Etienne (46W57) To Feb. 3: Kokoschka.

Grand Central Art Galleries (15 Vanderbilt) To Feb. 17: American Society of Miniature Painters, 41st Annual; Feb. 5-24: Drawings, Etchings by Louis C. Rosenberg.

Grand Central Art Galleries (Hotel Gotham, Fifth at 55) To Feb. 3: Blind Auction for Benefit of Finns; Feb. 6-17: Paintings, Sidney Dickinson.

Grant Studios (175 Macdougall) To Feb. 13: New York Society of Women Artists.

Hammer Galleries (620 Fifth) Feb.: Jade Carvings by Agathon Faberge.

Marie Harriman Gallery (63E57) To Feb. 10: Paintings by Patsy Santo.

Kennedy & Co. (785 Fifth) Feb.: Watercolors by George Harvey.

Kleemann Galleries (38E57) Feb.: Paintings by Ann Brockman; Etchings and Watercolors by Hans Kleiber.

M. Knoedler & Co. (14E57) To Feb. 10: French Portraits of 18th Century.

C. W. Kraushaar (730 Fifth) To Feb. 17: Paintings by Louis Bouché.

John Levy Galleries (11E57) Feb.: Barbizon School and 18th Century English Paintings.

Julien Levy Gallery (15E57) To Feb. 23: Decade of Painting (1929-1939).

Lillienfeld Galleries (21E57) Feb.: Old and Modern Masters.

Macbeth Galleries (11E57) To Feb. 19: Paintings by Moses Soper.

Pierre Matisse (51E57) Feb.: Modern French Paintings.

Metropolitan Museum of Art (Fifth at 82) Feb.: Sculptures and Watercolors by Antoine Barye; Exhibition of Woodcuts from Museum Collection.

Midtown Galleries (605 Madison) Feb. 4-17: 8th Anniversary Exhibition of Midtown Group.

Milch Galleries (108W57) To Feb. 10: Paintings by Stephen Etnie.

Montross Gallery (785 Fifth) To Feb. 10: Watercolors by Richard S. Daggy; Paintings by Dorothy Eaton.

Morgan Gallery (37W57) Feb. 5-17: Watercolors by Wm. L. Prescott.

Pierpont Morgan Library (29E36) Feb.: The Fifteenth Century Book.

Morton Galleries (130W57) To Feb. 10: Watercolors by Alfrieda Storm and Robert Blair.

Museum of Modern Art (11W53) Feb.: Italian Old Masters.

Neumann-Willard Gallery (543 Madison) To Feb. 10: Paintings by Arnold Friedman.

Newhouse Galleries (15E57) Feb.: Old Masters.

N. Y. Historical Society (76th & Central Park West) To Feb. 25: 135th Anniversary Exhibition of N. Y. Historical Society.

Nierendorf Gallery (18E57) Feb.: Paul Klee.

James St. L. O'Toole Gallery (33E 51) To Feb. 10: Paintings by Stokely Webster.

Passedotti Gallery (121E57) To Feb. 10: Retrospective Exhibition of Alice Therin.

Perls Gallery (32E58) Feb. 3-Mar. 1: Paintings by John Nichols.

Frank Rehn Gallery (683 Fifth) Feb.: Paintings by Henry Varnum Poor.

Reinhardt Galleries (730 Fifth) To Feb. 10: Lotos Club Artists.

Riverside Museum (310 Riverside) Feb. 6-25: International Women Painters, Sculptors and Gravers.

Robinson Gallery (126E57) To Feb. 3: Sculpture by A. Weschler.

Salmagundi Club (47 Fifth) Feb. 9-Mar. 1: Annual Oil Exhibition.

Schaeffer Gallery (61E57) Feb.: Old Masters.

Schneider-Gabriel Galleries (71E57) To Feb. 15: English 18th Century Paintings.

Schultheis Galleries (15 Maiden Lane) Feb.: American and Foreign Paintings.

Jacques Seligmann (3E51) Feb.: Clarence H. Mackay Collection.

E. & A. Silberman (32E57) Feb.: Old Masters.

Marie Sternier Galleries (9E57) To Feb. 10: Watercolors by Ben Silbert.

Steven Glass (718 Fifth) To Feb. 12: Designs in Glass by 27 Artists.

Studio Guild (730 Fifth) To Feb. 14: Watercolor, Corinne Barcard and Ina Getman; Paintings, Ilse Halle.

Uptown Gallery (249 West End Ave) To Feb. 8: Young American Artists Association.

Vendome Art Galleries (339W57) To Feb. 14: Paintings by Hans A. Mueller.

Walker Galleries (108E57) Feb. 5-24: Andre Ruelan.

Hudson D. Walker Gallery (38E57) To Feb. 17: Paintings Donald Greason.

Whitney Museum (10W8) To Feb. 18: 1940 Annual of Contemporary American Art.

Wildenstein & Co. (19E64) To Feb. 8: Sculpture by Boris Lovet-Laski.

Howard Young Gallery (1E57) Feb.: 18th Century English Portraits.

OSHKOSH, WIS.
Public Museum Feb.: Batiks by Fred Dreher.

PALM BEACH, FLA.
Society of Four Arts Feb. 7-20: Portraits of Important People by Fifty well known Artists.

PARKERSBURG, W. VA.
Fine Arts Center Feb.: Paintings by Augustus Webber.

PHILADELPHIA, PA.
Art Alliance To Feb. 11: Watercolors by Raoul Dufy.
Carlen Galleries To Feb. 9: Modern German "Degenerate Art;" To Feb. 18: Paintings by Horace Pippin.

Academy of Fine Arts Feb.: 135th Annual Exhibition in Oil and Sculpture.

Philadelphia Museum Feb.: French Art and Dider Exhibition.

Plastic Club Feb. 7-21: One-Man Show by Laura Greenwood.

Print Club Feb. 5-24: Exhibition of Prints by American Print Society.

PITTSBURGH, PA.
Carnegie Institute Feb. 5-29: Paintings by Gerald Brockhurst.

PITTSFIELD, MASS.
Berkshire Museum Feb.: Watercolors by California Watercolor Society.

PORTLAND, ME.
Sweat Memorial Art Museum Feb.: Early English Portraits from Booth Tarkington Collection.

PORTLAND, ORE.
Art Museum To Feb. 14: Paintings by Delacroix.

PROVIDENCE, R. I.
Providence Art Club Feb. 6-18: Florence Leaf.

Rhode Island School of Design Feb.: American Cartoonists of Today.

RICHMOND, VA.
Museum of Fine Arts To Feb. 26: Contemporary Art of Argentina.

ST. LOUIS, MO.
City Art Museum To Feb. 18: 34th Annual Exhibition of Paintings by American Artists.

SAN DIEGO, CAL.
Fine Arts Gallery Feb.: W.P.A. Process Show; Drawings by Chas. Stafford Duncan.

SAN FRANCISCO, CAL.
Coursier Gallery To Feb. 10: Watercolors by Millard Sheets; Feb. 10-24: Oils by Frederick Sexton.

SEATTLE, WASH.
Art Museum Feb. 7-Mar. 3: E. J. O. Nordfeldt; Religious Sculpture and Drawings by Alfio Faggi.

SPRINGFIELD, MASS.
G. W. V. Smith Gallery To Feb. 18: Springfield Art League Exhibition.

SUMMIT, N. J.
Art Association To Feb. 15: Local Artists Exhibition.

SYRACUSE, N. Y.
Museum of Fine Arts Feb.: Forty Contemporary Prints.

WASHINGTON, D. C.
Arts Club To Feb. 17: Watercolors by Harry De Maine; Portraits by Edith McCarty.

Corcoran Gallery To Feb. 8: Work by Hobart Nichols; To Feb. 16: Watercolors by Kenneth Stubbs.

Phillips Memorial Gallery To Feb. 15: More Daumier Lithographs; Feb.: Memorial Exhibition of Ernest Larson.

Whyte Gallery (1707-H, N.W.) To Feb. 29: Sculpture, Engravings and Drawings, Cornelia Van A. Chapin.

WILLIAMSTOWN, MASS.
Lawrence Art Museum To Feb. 25: Contemporary American Oils.

WORCESTER, MASS.
Art Museum Feb.: Japanese Prints from the Bancroft Collection.

YOUNGSTOWN, O.
Butler Art Institute To Feb. 25: Drawings by American Painters and Sculptors; John Rood Wood Sculpture Exhibit.

BOOKS REVIEWS & COMMENTS

Docent Kent

THERE ARE 416 pages and 100 full-color reproductions in the thick new volume, *World-Famous Paintings*, edited by Rockwell Kent, and published by Wise & Co., New York. It is a \$2.95 job, intended probably for quick sales at bargain counters in Liggett's drug stores, etc. Anyway, the first printing, according to publicity issued, was the largest single edition of any book ever published—300,000 copies!

The majority of the world's most famous paintings are included in the volume—*Mona Lisa*, *Blue Boy*, the *Birth of Venus*, *Whistler's Mother*, *Shoeing the Bay Mare*, the *Age of Innocence*, and there is a Grant Wood—his *Fall Ploughing*. The plates go particularly heavy into the pre-Raphaelites and other 19th century English artists. The editor explains that he had nothing to do with the selection of reproductions (technically they are not very good color plates), but had I, Kent fairly whistles through his teeth, "with what vindictive fury" the volume would have excluded certain plates now present!

But with the material at hand, Kent explains that the reader must consider the comments as his own remarks, had he accompanied the reader through a gallery of art. As such the comments are pungent and salty; sarcastic sometimes, reverent other times. When he is in the periods of tory affluence such as the days of Greuze, Fragonard and Boucher, or Raeburn and Lawrence, Rockwell growls ominously and talks double-talk about changes to come.

To get his reader self-confident, Kent spends the introduction taking lusty side-swipes at all art museums and all art critics; confides that he is wearing a pair of overalls this very moment; and prepares the 300,000 for this here-now-Art in several other winning ways. It's as folksy as sampling some Wilken Family's whiskey, having Rockwell this way.

—PAUL BIRD.

BOOKS RECEIVED

NEW IDEAS FOR CHALK TALKS, arranged by John T. Lemos with drawings by Michael Angelo, Pelham, N. Y.: Bridgman Publishers; 46 pp.; \$1.50.

Written to meet the universal demand for a simple series that can be given in school assemblies and in other organizations.

CATALOGUE OF PAINTINGS BY MATTHEW HARRIS JOUETT, by Mrs. William H. Martin. Louisville: The J. B. Speed Memorial Museum; 65 pp.; 50 cents.

Another labor of love by Mrs. Martin who has devoted 25 years to securing a wider recognition of this early American portraitist.

DESIGN FROM PEASANT ART, by Kathleen Mann. London: Adam and Charles Black (New York: Macmillan); 72 pp. of drawings with 8 color plates; \$3.50.

A collection of a large number of motifs used in peasant design, which is presented as a basis for design of today.

ON THE MASTERY OF WATERCOLOUR PAINTING, by Adrian Hill. New York: Pitman; 79 pp.; 36 illustrations, many in color; \$4.

By one of England's foremost watercolorists.

1st February, 1940

"Ominous"

ELIZABETH McCausland, of the Springfield *Union and Republican*, reviewing the annual exhibition of American art at the Whitney Museum, saw an "ominous trend" in the "appearance of a considerable quantity of work which for want of a better name has been called 'American genre.' Now genre is a valid category. But certainly what passes for genre now is far from the great tradition. Yielding to no one in love for America and the desire to see a splendid native art flourish, nevertheless the writer wishes to dissociate herself from what is palmed off as 'American' in too many cases.

"Among these products of the false Ananias, let first place be given to the Grant Wood much-publicized *Parson Weems's Fable*, which is about the worst painting ever seen. Its coy little plot of showing Weems drawing aside a curtain to reveal the 'Father, I cannot tell a lie' episode is trivial beyond words, a kind of cheap illustration the *Saturday Evening Post* would not stoop to. Genre should at least deal with contemporary themes.

"Also involving distortion of important values in American life are the two canvases on John Brown themes. The Cikovsky is not, perhaps, as bad as the John Steuart Curry; at worst it is a caricature, based on the kind of phony history the films go in for. But the Curry opus is another matter. It has vicious implications; for by metamorphosing Brown into a prophet of avenging fury, it invokes those violent and terroristic energies of American life which gave rise to vigilantes and to lynchings and which are too often resurrected in such present day enemies of civil liberty as the 'goon squad.'"


Miss McCausland was severely critical of many of the "headline" exhibitors. The John Carroll is "a languid crepuscule"; Waldo Peirce's "eternal lustiness and hale-and hearty 'Joie de Vivre' cloy a bit after repetition"; Alexander Brook's *Georgia Cracker* "represents a retreat from reality"; the color in Edward Hopper's *Cape Cod Evening* is "unpleasant and morbid"; Paul Cadmus's *Hinky Dinky Parley Voo* "reaches a nadir of cynicism, which is bound to produce in the spectator the reaction: what is the use of using up so much time, energy and paint when nothing is worth painting." It was "a little perplexing to find key places given to the large Kuhn and Willer canvases."

Among the "good pictures" the critic singled out are: Joe Jones's *Nymph* "showing a Negro girl drinking from a pump about five feet from a filthy outdoor toilet"; Arnold Blanch's *Take Me to the Promised Land*; Jack Levine's *Neighborhood Physician*, "an endeavor to suggest the weight and mystery of human personality by expressionist tensions"; Marsden Hartley's *Wood Lot*; Everett Spruce's *Windy Day*; and Philip Evergood's *Lily and the Sparrows*, which has "visible signs of the majestic instance of existence."

Miss McCausland decided that "probably the best section as a whole is the sculpture. With pleasure one notes the presence of work by a number of members of the Sculptors Guild, the energetic organization which has done wonders in the past two years to reclaim sculpture from long neglect and discouragement."

The Aquarelle Painters

During February, the Municipal Art Commission of Los Angeles is holding an exhibition by members of the Aquarelle Painters in their galleries in City Hall. Among the painters of the 40 exhibits are some of the leading California artists.



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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & AMERICAN ART WEEK

National Director, Florence Topping Green
104 Franklin Avenue, Long Branch, N. J.



AMERICAN ART AND THE WOMEN OF AMERICA

Annual Dinner Meeting

The League's annual dinner meeting, ending our twelfth year, will be held at the Salmagundi Club, 47 Fifth Avenue, New York City, on Wednesday evening, February 14th, at 7 o'clock.

Among items of interest on the program will be the presentation of American Art Week prizes for 1939, annual reports of the League National Officers, a showing of the slides of work of League members which are available through the Lecture Committee, and a demonstration painting of a marine by Gordon Grant.

The price of the dinner will be \$1.25. Accommodations are limited, so please send in your reservations promptly to Mrs. H. Pugh, 35 East 30th Street, New York. All reservations should be accompanied by check. Reservation cards will be held for you at the door on the evening of the dinner. Dress will be informal, and the guests of members will be welcomed. We look forward to meeting our members at these gatherings, so please be sure to come!

Woodcarving in Oahu

The beautiful and varied woods of Hawaii which are capable of taking on an exquisite satiny finish are no doubt among the reasons

why the art of woodcarving is practiced on the island to such a great degree. It gives employment to hundreds of Kamaina, as the residents of Hawaii are called; as soon as the malahinis, or tourists, arrive in Honolulu, their first visit is to the numerous shops where carved furniture of all kinds is made. Most of those who stay for any length of time are tempted to do a little carving themselves.

It is fashionable here to collect the Hawaiian art of native artists, who produce work of a very high quality, and many of the beautiful residences are filled with representative art. In the home of the late Spencer Penrose at Kailua a carved mural covers one wall of the library from floor to ceiling, on either side of the fireplace and above it, with a beautiful pattern of giant ti leaves. This is the work of Margaret Blasinghame. It is very lovely, sure in line, and done with great precision and a feeling for form. The native drink, oke, by the way, is made from the ti leaf.

The Lanai looks like an ironwood grove, because of the frescoes of Isami Doi; these are eight by fourteen feet in size. Many people own work by Mr. Doi.

The Board of Water Supply has given Mrs. Blasinghame a commission to carve in green slate the facade of their new building. In her attractive studio are many interesting sketches for this work. She has taken for

motif the Hawaiian water legends; the design represents the gods Kane and Kanaloa spear- ing the earth for water. Also incorporated in the design are the water spirits, lizards and breadfruit which are associated with water in the history of the Island. The god Kanaloa is symbolized by the octopus which curves around his arm. In the foreground are mortals carrying water in calabashes.

May Fraser is to do a decoration for the fireplace between the Gothic windows at the end of the living room of Robert Berkely's house. This is done in charcoal and sanguine, and the motif is the hala tree.

The nearly finished medical building has a striking sculptured panel, just unveiled, by Roy King. His work is also symbolic, portraying the reclining figure of Hermes, and the ivory-tipped staff entwined with serpents. Mr. King is still working on the panel, which is to have a stucco background.

Many professional men have taken up carving in monkeypod, honey koa, Philippine mahogany, and linden. An eminent specialist, Dr. Arnold, told me that he spent every evening in his workshop, and his carving and finishing of the beautiful wood is professionally done. He said it was a great relaxation for him, and was a splendid cure for insomnia. Commander Ives has carved and finished almost all the furniture in his beautiful home. Judge Louis Le Baron and Mr. Arthur Wyeth are among the most recent devotees of the art. They find that work like carving, done with the hands, is a splendid diversion after arduous mental duties.

Notes from Oregon

After six years of American Art Week in Oregon, Mrs. F. R. Hunter sends a brief summary to supplement their excellent report. She believes that they accomplished more this year than ever before; radio talks and observation of the work made the people of the state more art conscious than ever. Their interest grows with knowledge of what is being done right at home. Two major achievements are:—First, the complete new course of study in art that goes into the public schools of Oregon next year. When Mr. Putnam lectured in Portland, a group from the American Artists Professional League met with him and Governor Sprague, showing a sincere and active concern with art in the public schools, and an eagerness to help in any way. Second, for the first time in its history, Reed College is giving credit for art work.

A new Federal Art Center goes into Southwestern Oregon. The community raised its share of the money in three months. The A.A.P.L. traveling exhibition was received most enthusiastically in Eastern Oregon, and now begins a tour of Southern Oregon. It includes oils, watercolors, marquetry, prints and pastels.

A suggestion: since so many states are having League exhibitions, why not exchange with other states?

Delaware's Achievements

A most interesting booklet entitled *National American Art Week—State of Delaware* has been sent in by the State Director, Miss Freda Macadam. The twenty-four pages contain a comprehensive report of the splendid things done for art in this state, the proclamations by the Governor, Mayors, Senators, State Federations of Women's Clubs, Chambers of Commerce, Society of Fine Arts, etc. Every section of the state has a chairman and a fine arts committee, and accounts are given of how the week was celebrated in all sections. Space will not permit a more detailed account until later. Miss Macadam should be heartily congratulated on her splendid work.

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EDITOR : WILFORD S. CONROW

*A national organization of American artists and art lovers, working
impersonally for contemporary American art and artists.*

Statement of Policy

An interesting letter has been received by the National Executive Committee, urging enthusiastic support of the continuance of Edward Bruce as Chief of Section of Fine Arts of the Procurement Division of the Treasury Department.

This letter seems to offer an opportunity for the National Executive Committee to express their frank opinion on this matter because they feel that this opinion may also reflect the thought of many others throughout the country interested in this project.

The League Committee has always tried to hold and represent a non-partisan and non-political position regarding professional problems. In the matter of the able work done under Mr. Bruce they recognize its scope and how it has without doubt affected the blossoming of new talents. Also how the aim of the work has been an attempt toward a Democratic expression.

Notwithstanding what has been accomplished, they hold that improvement and a greater catholicism could well be obtained, by more widely representative selection of the juries which judge competitions.

They feel that this development of the project has been too one-sided, that it stresses one trend overmuch and too frequently ignores all others. This is largely due, we believe, to jury selections.

If this admirable work is to continue successfully and really express the sense of the people, who are paying for it, incidentally, a more varied and really liberal system of jury selection should be established. A more equitable result would be obtained in the interest not only of all our artists but of all our people.

—F. BALLARD WILLIAMS,
National Chairman.

Keep on the Look-Out

The League has had no word from anyone who has seen or heard of the several valuable paintings belonging to Mrs. J. Warren Sanders of Tulsa, Oklahoma, which were made off with some time ago by an alleged picture salesman.

A picture of one of these paintings, by Thomas Moran, was run in these columns in the issue of December 15th. If anyone sees or hears anything of these paintings, please inform the League immediately.

Disquieting News

The Picture Section of the New York Public Library is a very large and important function, and its usefulness and purposes for the artist, author, designer, and every field of craft is evidenced by the fact that last year there were upward of a million calls on its files. It has grown from almost nothing and "on a shoe-string."

The report that its services might have to be drastically cut this coming year because of the Library's straitened circumstances is alarming news to all the arts. The Executive Committee of the A.A.P.L. immediately passed the following Resolution, and sent it to be in-

cluded with letters and protests of other organizations, which are now in the hands of a Special Committee to save the Picture Section and increase it if possible.

RESOLVED:

That the American Artists Professional League learns with regret and misgivings of the possibility that the Picture Collection of the New York Public Library may be seriously curtailed, owing to the financial difficulties which face the Library Board.

The League believes this is an invaluable function of the Library, and most indispensable not only to our artists and sculptors but to designers and craftsmen in every branch. It serves the author, the playwright, and the entire motion picture world. To curtail it in any way would be a serious blow to the creative workers of our whole country.

The League earnestly hopes ways and means will be found not only to obviate any cutting in this most important and constructive endeavor, but to stimulate and enlarge it.

To this end the American Artists Professional League pledges its fullest support.

—F. BALLARD WILLIAMS,
National Chairman.

January 10, 1940.

Miniatures Again

A very live, interesting and different little Greenwich Village journal—*The Villager*—made comment in its issue of January 11th about the League's warning regarding the wide exploitation of miniatures, and the League has had many letters, sample advertisements, and propositions sent in.

The advertising is quite within all legal requirements, and some of it is not deceptive, but states what their wares are—"photographic, hand-tinted" reproductions of a photograph. Some of them are quite attractive, depending on the photograph from which they are made, and are reasonable in price, beginning around five dollars.

But when such things are up in the hundreds of dollars, and a studio set-up with movie effects is used to unload them on gullible people who think they are getting the real article, it approaches criminal boundaries, in the minds of the League.

If you can't tell the real thing from a tinted photograph, you had better be safe and consult an expert.

Our Chairman from Puerto Rico

An informal luncheon was given for Mrs. Gretchen Kratzer Wood by members of the League's Executive Committee in the Russian Restaurant on West 57th Street on January 16th. Mrs. Wood is Chairman of the League's Chapter in Puerto Rico, and her reports of its doings and the activities of the artists in our important territory are highly enlightening and encouraging. She made several valuable suggestions in connection with relations between the chapters and the parent Committee, and out of these the Committee hopes to report a plan shortly after the Annual Meeting.

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offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Boston, Mass.

THIRTEENTH ANNUAL OF THE BOSTON SOCIETY OF INDEPENDENT ARTISTS, Feb. 18 to March 10, at 351 Newbury Street, Boston. Open to all artists. Fee: \$5 to non-members. All media. Purchase prize. Dates for receiving exhibits: Feb. 14 & 15. For information write: Jessie G. Sherman, 231 Bay State Road, Boston, Mass.

Buffalo, N. Y.

ANNUAL WESTERN NEW YORK EXHIBITION, Albright Art Gallery, March 1-31. Open to residents of Buffalo and adjacent countries. All media. No fee. Jury. Cash awards. Last date for receiving entry cards: Feb. 10. Last date for receiving exhibits: Feb. 17. For information address: Gordon Washburn, director, Albright Art Gallery, Buffalo, N. Y.

Chicago, Ill.

FORTY-FOURTH ANNUAL EXHIBITION BY ARTISTS OF CHICAGO AND VICINITY, March 14 to April 14, Art Institute of Chicago. Open to Chicago artists and those resident within a 100-mile radius. Jury. \$2,150 in cash prizes. Last date for returning entry cards: Jan. 26. Last date for entries: Feb. 21. For information write: Daniel Catton Rich, Director of Fine Arts, Art Institute of Chicago, Chicago, Ill.

Hartford, Conn.

THIRTIETH ANNUAL EXHIBITION OF CONNECTICUT ACADEMY OF FINE ARTS, March 4-25, at Morgan Memorial Museum, Hartford, Conn. Open to all artists. No fee. Media: oil, sculpture and prints. Jury. Cash prizes. Last date for arrival of exhibits: Feb. 23. For information write: Carl Ringius, Sec., Box 204, Hartford, Conn.

Honolulu, Hawaii

HONOLULU ARTISTS ANNUAL, March 5-31. Honolulu Academy of Arts. Open to all residents of the islands. All media. Fee \$5. Jury. Cash prizes. Last date for arrival of exhibits: March 2. For information write: Madge Tennent, President, Association of Honolulu Artists, Honolulu Academy of Arts, Honolulu.

Madison, Wis.

MADISON ARTISTS' EXHIBITION, Feb. 11 to March 2, at Madison Free Library, Madison, Wis. Open to artists of Madison and vicinity. All media. \$125 in prizes. 50c fee to non-members of Madison Art Association. Jury. Last date for receiving entries: Feb. 9. For information and entry cards address: Mr. W. Stechow, 2210 Monroe St., Madison, Wis.

Mt. Airy, Georgia

SOUTHERN PRINTMAKERS ROTARY, opens March 1 for 15 months of circuiting. Open to all printmakers. Fee: \$3 membership. Jury. Awards: \$250 in prizes, and a presentation print (by Louis C. Rosenberg) to all members. All print media. Last date for receiving entries: Feb. 10. For information write: Frank Hartley Anderson, Secretary of Southern Printmakers Society, Mountain Hall, Mt. Airy.

New York, N. Y.

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Oakland, Calif.

1940 ANNUAL EXHIBITION OF OIL PAINTINGS, Oakland Art Gallery, March 3-31. Media: oil. Open to all artists. Jury. Last date for receiving entries: Feb. 24. For information and entry blanks write: Director, Oakland Art Gallery; Municipal Auditorium, Oakland, Calif.

Portland, Maine

FIFTY-SEVENTH ANNUAL EXHIBITION OF OILS, WATERCOLORS, AND PASTELS, March 3-31, L. D. M. Sweat Memorial Art Museum. No fee. Jury. Media: oil, watercolor, pastel. Last date for receiving entry cards & exhibits: Feb. 17. For cards & information write: Bernice Breck, Secretary, Portland Society of Art, 111 High Street, Portland, Maine.

Richmond, Va.

SECOND BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTINGS at the Virginia Museum of Fine Arts, Richmond, Va., March 9 to April 21, 1940. Paintings by living Americans (not before shown in Richmond) are eligible. Jury. \$3,000 purchase awards. Last date for receiving entry cards: Feb. 10. Last date for receiving exhibits: Feb. 19. For information and entry cards write: Thomas C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

Woodbury Dies

CHARLES H. WOODBURY, noted Boston marine painter, died in that city on Jan. 21 at the age of 75.

His work, acclaimed by critics as a magnificent expression of the sea in all its moods, won important awards during his long career, and found its way into leading museums in America and in Europe. Known for his love of the rocky shores and headlands of New England, Woodbury spent most of his summers painting these subjects with the sea crashing in. Friends and students remember his propensity for painting outdoors regardless of the weather.

Founder of his own school at Ogunquit, Maine, more than thirty years ago, Woodbury also conducted a school in Boston, served as president of the Ogunquit Art Association and was an associate professor at the Chicago Art Institute.

Born in Lynn, Mass., in 1864, Woodbury began his studies at the Massachusetts Institute of Technology and completed them at the Julian Academy in Paris under Boulanger and Lefebvre. He is survived by a son, David O. Woodbury, a California writer.

Directors for Collectors

Opening their fourth season, Collectors of American Art, Inc., has added three new directors to its Board of Directors—Clinton W. Parker, Samuel Disston and Robert McDonald, all of whom have been connected with this art-ownership movement for sometime. Mr. Parker is assistant secretary of the Dime Savings Bank in Brooklyn and a director of the Brooklyn Institute. Mr. Disston was formerly connected with the Ferargil Galleries, and Mr. McDonald, son of M. A. McDonald, prominent New York print dealer, has arranged such notable print exhibitions as the current Breughel display.

Amedee Ozonfant, noted French artist, writer and teacher, will be guest of honor speaker at the organization's next members' reception, to be held Feb. 3 at its headquarters, 38 West 57th Street, New York.

Fellowship Prize to Meyer

At the Pennsylvania Academy's Annual Fellowship Exhibition of watercolors and black and whites, held last month, the \$50 Fellowship prize was awarded to William C. Meyer for his *Nocturne*, and honorable mention to Elizabeth K. Coyne for her *Performing Horse*.

Paint Standards

THE DEPARTMENT OF COMMERCE's Bureau of Standards is finally stepping into the field of artist's oil paints, and the first move toward getting order out of the chaos of terms, tests and claims for oil paints will be a general conference in New York this month. On the morning of Feb. 9, 10 A.M., all those interested are invited to attend a general conference under the bureau's auspices at the Museum of Modern Art, at which time a proposed commercial standard for oil paints will be presented.

The proposed Commercial Standard, the main item on the conference's agenda, has been submitted to the Bureau of Standards by the Paint Testing and Research Laboratory of the Massachusetts W.P.A. Art Project. This standard covers the criteria of color, nomenclature (completely chaotic now) chemical composition, working qualities, performance, and methods of testing to demonstrate conformance with standards.

A copy of the "Proposed Commercial Standard" has been forwarded to THE ART DIGEST and may be consulted at its office. Further information may be obtained from Mr. F. W. Reynolds, Division of Trade Standards, U. S. Department of Commerce, Washington, D. C.

Acquires Eakins Head

Thomas Eakins' oil portrait of his father-in-law, William H. Macdowell, has been purchased from the Kleemann Galleries, New York, by Randolph-Macon Woman's College for its fast expanding collection of American paintings. The subject was a favorite model for Eakins. A version of the painting in watercolor was reproduced in the Nov. 1st issue of THE ART DIGEST on the occasion of the combined Eakins show early this season at the Kleemann and Babcock galleries.

Selected by several Metropolitan critics for reproduction at the time of the show, the Macdowell picture is an excellently composed head and bust of the bearded, intelligent-looking patriarch.

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